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# The Journal
OF
# The Society of Architects.

THE

# Journal

OF

# The Society of Architects

FOUNDED 1884; INCORPORATED 1893.

INCLUDING

## Transactions and Architectural Notes.

VOL. VI. (New Series). Nov., 1912—Oct., 1913.

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**The Journal of
The Society of Architects.**

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*The Society is not, as a body, responsible for the opinions expressed by individual authors and speakers.*

## Site Values.

A critical survey (of a non-political character) of the subject of the taxation of site values was made by Mr. Haward, the London County Council's Comptroller, in a recent paper prepared for the Institute of Municipal Treasurers and Accountants. The principle of this form of taxation is, of course, to regard site value, instead of the value of the whole hereditament (land plus buildings), as the sole standard of rating. On the face of it the idea aims at the nationalization of land, since it appears that the tax in its new form will be expected to provide, in addition to the £71,000,000 now raised by rates in the United Kingdom, the sum of £25,000,000 now given from the Exchequer as grants to local authorities in aid of national services together with nearly £10,000,000 now received by the Exchequer from "breakfast table taxes," making a total of £106,000,000. Thus an amount 50 per cent. in excess of the sum now raised by rates would require to be levied by rates and taxes on land values.

While no close calculation can be made as to the rate in the £ to be levied so as to realise this total until the State valuation of land under the Finance Act of 1910 is completed, it appears from Mr. Haward's figures for London that a site value rate of upwards of 20s. in the £ on annual value or 1s. in the £ on capital value (taken at 20 years' purchase) would be needed to meet this expenditure.—*The Secretary.*

# Proceedings.

THE Twenty-eighth Annual General Meeting of The Society of Architects was held at 28, Bedford Square, W.C., on Thursday, October 17th, 1912, at 8 p.m.

The President, Mr. Geo. E. Bond, J.P., having taken the Chair, it was resolved that the Minutes of the previous Annual General Meeting having been printed in the *Journal* be taken as read. The Minutes were then confirmed and signed.

Twenty-four nominations for Membership, and seven for Studentship were announced.

The ballot was then taken, and the following candidates were declared to be duly elected :—

### As Members :—

| | |
|---|---|
| Bill. Edward Richard, | Wrekin Hotel Chambers, Wellington, Salop. |
| Carless. Ernest, | 7, Spring Terrace, Richmond, Surrey. |
| Charles. John William, | 98, Albion Street, Leeds. |
| Clarke. William Lee, | 46, Fenchurch Street, E.C. |
| Claxton. James Whiteford, | Londonderry Offices, Seaham Harbour, Durham. |
| Day. Sidney Reyner, | Lynthwaite, Collingham, Leeds. |
| Evershed. Sydney Fritz, | 1, Sheep Street, Northampton. |
| Hadley. William John, | Pontardulais, Glam. |
| Henderson. John Edward, | The Lodge, West End Avenue, Pinner. |
| Hope. Thomas Campbell, | Whitaker Buildings, Brewery Street, Bradford. |
| Matthews. Harold Ewart, | 66, Salisbury Road, Cathays, Cardiff. |
| Mettham. John Arthur, | High Street, Grantham. |
| Moulding. Lewis George, | 107, Broadwater Road, Tottenham, N. |
| Mumby. Geoffrey Herbert, | Tower Brewery, Grimsby. |
| Norman. Charles Frederick, | 51A, Lincoln's Inn Fields, W.C. |
| Parkinson. Frederick John, | 9, Richmond Terrace, Blackburn. |
| Russell. George Herbert, | Highbury Lodge, Hitchin, Herts. |
| Sullivan. Leo Sylvester, | 159, Fenchurch Street, E.C. |
| Syms. Reginald Hardy, | Rosmore, The Grove, Isleworth, W. |
| Trehearne. Alfred Frederick Aldridge, | 51A, Lincoln's Inn Fields, W.C. |
| Wilkinson. Harold Ascensus, | 68, Bury Road, Noel Park, Wood Green, N. |

### As Students :—

| | |
|---|---|
| Brady. Aloysius, | 15, Upper Gardiner Street, Dublin. |
| Oates. Arthur, | 7, Hilton Terrace, Whitehaven. |
| Sample. Edmund Frederic Ronald, | 38, Grosvenor Terrace, Bootham, near York. |
| Sayers. Alfred Douglas, | 43A, The Broadway, Wimbledon, S.W. |

The Council's Twenty-eighth Annual Report was then read by the Secretary.

Mr. H. Guicharde Todd, F.S.A., Scot. (Member), in moving the adoption of the report said, it was perhaps natural for them to look back upon the work done during the past Session, but they could not avoid looking forward at the same time in considering the very comprehensive report of the Council. The Society appeared to be in a transitional state, its articles of association were to be revised, a new class of membership was to be constituted and it was particularly interesting to hear that the Council had paid so much attention to the educational side of their art. The Council were taking a bold step in seeking to form a school for the early education of students of Architecture. It seemed to him a very wise proposal to form the suggested new class of Graduates, a proposal which he hoped would achieve the result which the Council sought for it. The idea had, no doubt, been well thought out and it had probably been found necessary to provide for a class between Members and Students. At present there was a wide division between the two classes. The provision for Studentships to lapse at the age of twenty-five with an inducement to qualify for a higher stage at twenty-two years was a good one and the same principle had been wisely applied to the Graduateship class. With regard to the Education Committee which had been formed, he was not quite sure what the preponderance of Members of Council thereon should be, but he thought that the composition of the Committee suggested by the report was not quite in accordance with the Articles of Association. Speaking from memory he believed that three-fourths of all Committees should be Members of the Council.

The Secretary pointed out that the Committee in question was not a Standing Committee, but one appointed for a special purpose by the Council.

Mr. Todd, continuing, said he accepted the Secretary's correction, although he thought the Articles referred to all Committees, whether temporary or standing. It was an excellent move on the part of the Council to constitute a Board of Professional Defence and very satisfactory to know that funds had been "ear-marked" for the purpose. The Board would be of inestimable value in the future he had no doubt, and he particularly welcomed it for the reason that he hoped to transfer the attentions of a considerable number of persons who sought him for advice on matters which would come within the scope of the suggested Board. The very satisfactory report presented showed that the Society had had an exceedingly good year of work. The Membership had increased considerably, and although they had not the new Articles before them, whatever the proposals were, it was apparent to all that the affairs of the Society were in very good hands. The examinations were being revised and he hoped that the educational and art sides of the profession would be taken into consideration as seemed to be suggested. The Society's examination was already accepted as a high qualification, but the introduction of an even higher standard in the purely architectural subjects would be of great advantage. The action of the Council in placing entrance fees to capital account only gave him cause for surprise that it had not been done before. Benevolence had not been overlooked, and he was glad to see that the subscription to the Architects' Benevolent Society had been substantially increased. The Copyright Bill had not proved very satisfactory to the profession, and if the Council could do anything to better the present conditions it would be doing a further good work. The report could hardly have been more satisfactory. The Society had gone through an exceptional experience during the last year or two; it might have been absorbed, and whether it was better for the Members and the profession that the Society should remain an independent body was purely a matter of opinion. There was not the slightest doubt, however, that if the Society continued under such capable management it would want to keep its independence. He congratulated the President and Council on their very able work and highly creditable report.

Mr. Herbert Freyberg, f.s.i. (Member), seconded the adoption of the report.

The President in reply to Mr. Todd on the question of the work of the Education Committee said, that the Committee's attention was being centred wholly upon the artistic side of the profession, particularly so in regard to the Graduateship examination.

The Chairman invited discussion, but no criticisms being offered, the motion for the adoption of the report was put to the meeting, and carried unanimously.

### Election of Officers and Council, 1912-13. Scrutineers' Report.

The Scrutineers, Messrs. Sidney Marsland and E. W. Harvey Piper, presented their report, which showed that two hundred and twenty-four voting papers had been received, of which three were invalid. The result of the ballot was as follows :—

**Officers** (unanimously elected).—*President,* Percy B. Tubbs, f.r.i.b.a. *Vice-Presidents,* E. C. P. Monson, f.r.i.b.a.; R. G. Lovell, a.r.i.b.a. *Hon. Secretary,* Col. F. S. Leslie, r.e. (Past Vice-President). *Hon. Treasurer,* Edward J. Partridge, f.s.i. *Hon. Librarian,* B. R. Tucker, m.r.san.inst. (Past Hon. Treasurer).

**Council** (in order of election).—Edwin J. Sadgrove, f.r.i.b.a. (212); H. V. Milnes Emerson, a.r.i.b.a. (203); Henry Adams, m.inst.c.e. (199); Gilbert A. Harrison, Oxford (190); Henry A. Cooper, Kettering (187); Chas. E. Jackson (187); P. M. Beaumont, a.m.inst.c.e. (179); R. Cecil Davies, Chester (177); J. B. Corby, f.s.i., Stamford (174); R. A. Jack (173); Harry Gill, Nottingham (171); T. Stewart Inglis (169); George H. Paine (169); A. Alban H. Scott (167); Geo. Dickens-Lewis, Shrewsbury (162); Herbert W. Matthews (159); Wm. H. May, Plymouth (156); Anthony Scott, Dublin (152).

*Not elected.*—Thos. Wallis (148); Thos. S. Vickery (144); David Pugh-Jones, f.s.i. (135); A. W. Roques (120); Chas. Dunch (107).

17*th October*, 1912.

Sidney Marsland
E. W. Harvey Piper } *Scrutineers.*

Mr. Herbert Freyberg, F.S.I. (Member), in moving the adoption of the Scrutineers' report referred to the services of Mr. Bond during the four successive years he had occupied the Chair. Mr. Bond had undertaken the arduous duties of the post at a time when the management of the Society's affairs were enough to occupy the time of any professional man apart from his ordinary every-day duties. Out of fifty-seven possible attendances he found Mr. Bond had given the Society the advantage of his presence on forty-eight occasions, and one could therefore appreciate to some extent the work and the time which Mr. Bond had given the Society. With such an example before them he thought the members ought to make it a point of honour to come in larger numbers to the meetings, even if it meant travelling considerable distances. In relinquishing his office, Mr. Bond took with him every expression of hearty good-will from all the members. Although, not an old member of the Society, he noticed on more than one occasion the enthusiasm with which Mr. Bond was greeted at their meetings, especially when there was a good attendance. He therefore, asked that the meeting should convey to Mr. Bond their hearty thanks for his splendid work in the Chair.

Mr. Geo. E. Bond, J.P., in reply, thanked Mr. Freyberg for his kind references to his work and personality and the meeting for its very flattering endorsement of his remarks. The four years during which he had occupied the Chair had been extremely happy ones chiefly, because during that period the progress made by the Society had been phenomenal; in fact, had beaten all previous records, and the membership had increased by nearly twenty-five per cent. The Society's financial position had been placed upon a sounder basis, its system of Examinations had been revised with a view to improving the standard of general education in the profession, a Board of Professional Defence had been established and not the least among its many achievements had been the acquisition and equipment of the Society's premises. They now had a home of their own, their Officers and Council could perform their various duties under convenient and comfortable conditions without having to consult the convenience of other parties. The period of his Presidency would also be a memorable one in the history of the Society because of the great efforts to work in harmony with their professional brethren elsewhere; efforts made to arrive at a proper understanding with the Royal Institute in regard to securing combined action for the purpose of pushing through the Houses of Parliament a Registration Bill; efforts which as they all knew at one time showed every possible promise of success but which were frustrated at the eleventh hour by an organized opposition consisting of the very persons whom a Registration Bill would most benefit. They rejected that policy. The majority of these at that time were even too inexperienced to understand the policy submitted to them and they rejected it on purely sentimental grounds, which he ventured to say, had the proposals gone through, would not have interfered with or injured their position or had any effect even upon the position of other members of the profession. For reasons which he did not think it wise to state he believed that the rejection by the junior section of that policy submitted by the leaders of both institutions would ultimately tend to benefit the Society, and he was looking forward to seeing very large accessions to their ranks in the near future. The position at the moment was one of some little delicacy, but having had the privilege of working with the gentleman they had unanimously elected as their President, he could assure them as the result of that personal experience that at the present juncture, Mr. Tubbs was the right man in the right place. He was in close touch with the gentlemen who directed the currents of opinion in the architectural world and would no doubt be able to impress his views upon them before those currents were set in motion. He would be able to keep his eye on the varying pressures of the professional barometer, and being a man of bold initiative and sound judgment, would be able to take advantage of any new opportunity as it occurred, and thus be able to steer their bark of Registration safely into port. In conclusion, he would like to place upon record the fact that during his occupancy of the Chair, he had received the greatest possible consideration and kindness from all. He had not heard one single unpleasant word spoken nor witnessed one unpleasant incident in the Council chamber. He believed, as Mr. Freyberg had said, that he would carry away with him the best wishes of every Councillor over whom it had been his privilege to preside. As an ex-officio member of every Committee during the past four years it had been his privilege and pleasure to attend with remarkably few exceptions every Council and Committee meeting, and he hoped to make use of his ex-officio qualification as a Past President to continue to attend with something like equal regularity in the future and to use the experience he had gained in further advancing the truest and best interests of the Society and of the profession at large.

Mr. Bond then installed Mr. Percy B. Tubbs, F.R.I.B.A., as President of the Society for the ensuing Session.

MR. PERCY B. TUBBS, F.R.I.B.A. (President), in returning thanks for his election said, it would always be his earnest endeavour to further increase the influence and interests of the Society on every possible occasion. The Society had performed good work in the past, and during his term of office he would endeavour to keep the Society well to the front in all matters of reform. They had always taken the lead in the Registration movement, and, although, their objects had not yet been achieved very considerable progress had been made. They had led the profession in preparing a Code of Ethics for the guidance of its Members and in starting a Professional Defence Committee, with funds at its disposal for the protection of members of the profession in any litigation which might seriously affect the profession as a whole. Last, but not least in importance, they had appointed a Committee to consider the most practical way of introducing in this country the Beaux Arts system of Ateliers for the education of the rising generation of architects. All were important reforms and having taken the lead in these it behoved the Society to use all its influence in regard to other reforms which were urgently needed in the profession. He thought he ought to mention that when he was first asked to accept nomination for the Presidency, he hesitated for a considerable time, because he and others felt that being a Fellow of the Royal Institute a time might arrive in the near future when he would find himself in a very difficult position, and he only accepted nomination on the distinct understanding that he should always be free to act in what he considered to be the best interests of the architectural profession, although such action might not be considered by everybody to be the best interests of the Society. It was, however, pointed out to him how impossible it was to imagine a case arising in which the Society would wish to act in a manner contrary to the best interests of the profession as a whole, and he at once agreed to be nominated. Now that he had been elected he could only repeat that he considered it a very great honour and one which he hoped to merit in some way by constant attention to the work involved. He felt greater confidence in the knowledge that he would have the cordial assistance of every officer and member of the Council, including their late President, Mr. Bond. His task was a serious one, and few realized the difficulties of the position. In the past he had consistently shelved on every possible occasion all his responsibilities whenever they entailed a speech, and now that he had to follow in office such a fluent speaker as Mr. Bond, his difficulties were very great. When Mr. Bond was elected to the Presidential Chair four years ago, he took to the office like a duck to water. He was then a most eloquent speaker, and had been a splendid Chairman on every conceivable occasion. Ever since his election to office Mr. Bond had been improving in eloquence and his conduct of meetings, and he (the speaker), felt sure that under the circumstances he had their entire sympathy. He was sure they would pardon his shortcomings which would be very many, but with the co-operation of his colleagues on the Council he hoped to be able to carry out the reforms which were so much needed in the interests of the Society and of the whole profession.

Mr. Herbert W. Matthews (Member), said it was his pleasing duty to propose a vote of thanks to the Honorary Officers of the Society and the retiring members of Council. The excellent report of the Council which they had adopted that evening was undoubtedly due to the energetic efforts of those gentlemen in supporting their President, for it was impossible for the best of Presidents—and they had been very fortunate in that respect at all times—to exercise his finest capabilities unless he was well supported by good Honorary Officers, such as they had been. It was somewhat regrettable that their old friend Mr. Middleton for personal reasons was unable to continue in the office of Honorary Librarian, but they would still have Mr. Middleton's support and sympathy as a private Member if not in an official capacity. They had elected in his place a gentleman whose services would undoubtedly prove as efficient as his predecessors. He took the opportunity of thanking the members generally for their confidence in electing him to the Council, and hoped to be able to give more time to the duties of the office than he was able to when he last represented them.

The vote of thanks to the Honorary Officers and retiring Members of the Council was then put from the Chair and carried unanimously.

Mr. A. W. Roques (Member), proposed a vote of thanks to the Scrutineers, Messrs. Sidney Marsland and E. W. Harvey Piper, which was carried unanimously.

Mr. Geo. Dickens-Lewis, Aberystwyth (Member), in proposing a vote of thanks to the Secretary and staff said, they would all agree that the success of their Society depended in no small way upon their permanent officials, and he thought they could congratulate themselves on having a very willing and energetic Secretary and a capable and careful staff. Perhaps, as a country member he was not brought into touch with Mr. Butler quite so intimately as London members, but on every occasion he had had to trouble their Secretary he had found him ready and willing to go to no end of trouble on his behalf. They had only to look through the very excellent report of the Council to realize and appreciate the great amount of work which devolved upon Mr. Butler and his staff, work which must very greatly increase in the future. He thanked the members for electing him to a seat on the Council, and said he would be in a better position twelve months hence to realize the good work done by Mr. Butler and his assistants.

Mr. B. R. Tucker, M.R.SAN.INST. (Hon. Librarian), seconded the proposition and referred to the excellent way in which the accounts of the Society were kept by the Assistant Secretary. It was a great thing to have officers of such ability, and their thanks were due to them for their energy and accuracy.

The President then put the motion from the Chair, and it was carried unanimously.

Mr. C. McArthur Butler (Secretary), in reply said the staff felt themselves fortunate in retaining the confidence of the Council and of the Members generally, and they appreciated very much the kind things which Mr. Dickens-Lewis and Mr. Tucker had said of them.

The proceedings then terminated.

## Matters Outstanding.

We regret that owing to pressure on our space a number of articles and other items have necessarily been left over until the next issue.

# Report of the Council for the Year 1911-12.

YOUR Council have pleasure in drawing the attention of the Members to the Twenty-eighth Annual Report.

Since last October your Council have met twelve times, and at their first meeting they appointed the following Standing Committees, who subsequently elected their Chairmen as indicated.

**Literature.**—H. V. Milnes-Emerson (*Chairman*), P. M. Beaumont, George E. Bond, Col. F. S. Leslie, r.e., R. G. Lovell, C. H. Mead, G. A. T. Middleton, E. C. P. Monson, E. J. Partridge, J. Herbert Pearson, Edwin J. Sadgrove, Percy B. Tubbs, B. R. Tucker.

**Examination.**—Professor Henry Adams (*Chairman*), George E. Bond, H. V. Milnes-Emerson, Gilbert A. Harrison, Col. F. S. Leslie, r.e., C. H. Mead, E. C. P. Monson, A. J. Murgatroyd, George H. Paine, E. J. Partridge, Edwin J. Sadgrove, A. Alban H. Scott, W. A. Scott, Percy B. Tubbs, Richard Willock.

**General Purposes.**—George E. Bond (*Chairman*), Professor Henry Adams, Col. F. S. Leslie, r.e., G. A. T. Middleton, E. C. P. Monson, E. J. Partridge, Percy B. Tubbs, Richard Willock.

**Finance.**—B. R. Tucker (*Chairman*), P. M. Beaumont, George E. Bond, T. Stewart Inglis, C. E. Jackson, Col. F. S. Leslie, r.e., R. G. Lovell, W. H. May, E. C. P. Monson, George H. Paine, E. J. Partridge, Edwin J. Sadgrove, Percy B. Tubbs.

**Practice.**—Richard Willock (*Chairman*), Edwin J. Sadgrove (*Vice-Chairman*), P. M. Beaumont, George E. Bond, J. B. Corby, T. Stewart Inglis, C. E. Jackson, Col. F. S. Leslie, r.e., W. H. May, G. A. T. Middleton, E. C. P. Monson, A. J. Murgatroyd, George H. Paine, E. J. Partridge, J. Herbert Pearson, Anthony Scott, A. Alban H. Scott, Percy B. Tubbs.

**Registration.**—George E. Bond (*Chairman*), Professor Henry Adams, P. M. Beaumont, J. B. Corby, H. V. Milnes-Emerson, *W. Gilbee-Scott, Edwin J. Hamilton, Gilbert A. Harrison, T. Stewart Inglis, Charles E. Jackson, Col. F. S. Leslie, r.e., Joseph J. Lish, R. G. Lovell, Ellis Marsland, W. H. May, C. H. Mead, *G. A. T. Middleton, E. C. P. Monson, *J. F. McMullen; A. J. Murgatroyd, George H. Paine, E. J. Partridge, f.s.i., J. Herbert Pearson, Edwin J. Sadgrove, Anthony Scott, A. Alban H. Scott, Walter W. Thomas, Percy B. Tubbs, B. R. Tucker, Richard Willock.

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* Members of the original Architects' Registration Bill Committee.

**Students' Section.**—At the Students' Annual Meeting, Mr. H. V. Milnes-Emerson, A.R.I.B.A., Member of Council, was reappointed Chairman, and the following were elected to form the Committee: A. T. Davies, N. G. Harland, E. F. Hubert, C. H. Hudson (*Hon. Secretary*), W. Kaula, A.R.I.B.A., J. R. Leathart, S. R. Smith, H. A. Wilkinson. F. M. Cashmore and R. Hardy Syms were subsequently added to the Committee.

These Committees have held a total of forty-five meetings, in addition to which a number of Sub-Committees have been appointed and have met and dealt with the matters referred to them. The following is the schedule of attendances at Standing Committees and Council Meetings:

| NAME. | General Purposes. (5) | Literature. (6) | Practice. (15) | Finance. (9) | Examination. (10) | Council. (12) |
|---|---|---|---|---|---|---|
| Adams, Henry .. | 5 | * | * | 4 | 10 | 7 |
| Beaumont, P. M., Maldon | * | 3 | 11 | 7 | * | 10 |
| Bond, G. E., Rochester | 3 | 6 | 14 | 8 | 6 | 11 |
| Corby, J. B., Stamford | * | * | 2 | * | * | 2 |
| Emerson, H. V. Milnes. | 4 | 4 | * | * | 6 | 5 |
| Harrison, Gilbert A., Oxford .. .. | * | * | * | * | 4 | 4 |
| Inglis, T. Stewart .. | * | * | 3 | 2 | * | 3 |
| Jackson, Chas. E. .. | * | * | 14 | 9 | * | 12 |
| Leslie, Col. F. S., R.E., Woolwich .. .. | 1 | 3 | 11 | 6 | 6 | 9 |
| Lovell, R.G., Eastbourne | * | 2 | * | 8 | * | 10 |
| May, Wm. H., Plymouth | * | * | 3 | 3 | * | 5 |
| Mead, C. H. .. .. | * | 0 | * | * | 0 | 0 |
| Middleton, G. A. T. .. | 5 | 4 | 11 | * | * | 10 |
| Monson, E. C. P. .. | 5 | 2 | 10 | 6 | 7 | 7 |
| Murgatroyd, A. J., Manchester .. | * | * | 1 | * | * | 1 |
| Paine, George H. .. | * | * | 8 | 5 | * | 7 |
| Partridge, E. J., Richmond .. .. | 4 | 5 | 14 | 8 | 8 | 10 |
| Pearson, J. Herbert | * | 3 | 9 | * | * | 9 |
| Sadgrove, Edwin J. .. | 2 | 1 | 13 | 8 | 6 | 10 |
| Scott, Anthony, Dublin | * | * | 2 | * | * | 3 |
| Scott, A. Alban H. .. | * | * | 1 | * | 0 | 3 |
| Tubbs, Percy B. .. | 5 | 5 | 14 | 9 | 7 | 12 |
| Tucker, B. R. .. | 4 | 4 | * | 8 | * | 9 |
| Willock, R. .. .. | 0 | * | 2 | * | 1 | 2 |

* Not a member of this Committee.

**Local Honorary Secretaries.**—Your Council appointed the following as Local Honorary Secretaries for the year in their respective districts, and desire to thank the members concerned for their co-operation and assistance.

*HOME.*

ENGLAND.

BEDFORDSHIRE, W. B. Stonebridge, Bedford; CHESHIRE, R. Cecil Davies, Chester; CORNWALL, B. C. Andrew, St. Austell; DERBYSHIRE, Wm. F. Wills, Derby; DEVONSHIRE, Edgar M. Leest, J.P., Devonport; C. Cole, Exeter; DORSETSHIRE, Samuel Jackson, Weymouth; DURHAM, G. Walesby Davis, Darlington; GLOUCESTERSHIRE, J. Fletcher Trew, Gloucester; HAMPSHIRE, H. E. Hawker, F.S.I., Bournemouth; HEREFORDSHIRE, E. G. Davies, M.R.SAN.INST., Hereford; HERTFORDSHIRE, H. P. Willoughby, Hertford; KENT, W. J. Jennings, J.P., F.S.I., Canterbury; LANCASHIRE, A. J. Murgatroyd, *Past Vice-President*, Manchester; LEICESTERSHIRE, A. H. Hallam, Leicester; LINCOLNSHIRE, J. B. Corby, F.S.I., Stamford; NORTHANTS, H. A. Cooper, Kettering; NORTHUMBERLAND, J. W. Boyd, Newcastle-upon-Tyne; NOTTINGHAMSHIRE, Harry Gill, Nottingham; OXFORDSHIRE, G. A. Harrison, Oxford; SHROPSHIRE, G. E. Dickens-Lewis, Shrewsbury; SOMERSETSHIRE, Alfred J. Taylor, Bath; STAFFORDSHIRE, Elijah Jones, Hanley; W. J. Oliver, Wolverhampton; SURREY, E. J. Partridge, F.S.I., Richmond; SUSSEX, E. J. Hamilton (*Past President*), Brighton; WARWICKSHIRE, T. F. Tickner, F.R.I.B.A., Coventry; YORKSHIRE, S. Robinson, Bradford; T. B. Atkinson, Hull; W. S. Braithwaite, Leeds; F. Simpson, J.P., M.R.SAN.INST., Wakefield.

IRELAND.

R. Walker, B.E., A.M.INST.C.E., Cork; Anthony Scott, Dublin.

WALES.

CARMARTHENSHIRE, W. D. Jenkins, A.R.I.B.A., Llandilo; DENBIGHSHIRE, Walter D. Wiles, Wrexham; GLAMORGANSHIRE, J. Llewellin Smith, Aberdare; Cholton James, F.R.I.B.A., (*Past Vice-President*), Cardiff; MONMOUTHSHIRE, C. E. Compton, Newport.

*ABROAD.*

ARGENTINE REPUBLIC, F. H. Jones, A.R.I.B.A. (*Buenos Ayres*); BRITISH EAST AFRICA, A. W. De R. Galbraith, M.INST.C.E.I., Director of Public Works (*Zanzibar*); AUSTRALIA, H. G. O. Thomas, F.Q.I.A. (*Brisbane*); G. W. Watson, A.R.I.B.A. (*Melbourne*); J. B. Sanders (*Sydney*); CANADA, F. W. Macey (*Vancouver*); R. W. Lines (*Edmonton*); C. G. Mitchell (*Montreal*); S. Hamilton Townsend (*Hon. Member*) (*Toronto*); CHINA, A. E. Algar, C. G. Davies (*Shanghai*); INDIA, C. F. Stevens, F.R.I.B.A. (*Bombay*); NEW ZEALAND (*Westport*); SOUTH AFRICA, D. Ivor Lewis (*Johannesburg*); C. H. Stott (*Pietermaritzburg*); TASMANIA, Orlando Baker (*Hobart*).

Many applications for membership have been received and dealt with, including a number from abroad, out of which one hundred and twenty-five Members and seventy-three Students have been elected, a total of one hundred and ninety-eight, and after allowing for deaths, etc., the total Membership numbers twelve hundred and fourteen.

Your Council regret the loss which the Society has sustained by the death of the following Members: WALTER STAIR, Chingford; WILLIAM HENRY LINTON, Stockton-on-Tees; GEORGE C. STRAWBRIDGE, Taunton; ALBERT EDWARD BRYON, London; RICHARD WILLOCK, F.R.I.B.A. (Member of Council), London; HENRY JOSEPH WILLIAMS, Bristol.

## Registration of Architects.

Early in the Session the Council of the Royal Institute of British Architects, after further consultation with the representatives of your Council, drafted a new Supplemental Charter and By-laws to enable the arrangements previously provisionally agreed upon, to be carried into effect, and in January last a Special General Meeting of the Royal Institute was held to consider the question of applying for a new Supplemental Charter and By-laws to authorize the Council of the Royal Institute to enter into a Conditional Agreement with the Council of The Society of Architects.

A Copy of these documents and the explanatory Statement of Policy drawn up by the Royal Institute and submitted to their Members was at the same time sent to the Members of the Society for their information.

At this meeting the whole matter was referred back to the Council of the Royal Institute who thereupon appointed a Committee to consider and report upon the subject.

It is understood that this Committee has held a number of meetings, and that from time to time it has been reconstituted or strengthened, but up to the present the result of its deliberations have not been made known to your Council.

Your Council had, as stated in their last report, already decided that the routine work of the Society should continue without reference to the negotiations proceeding between the two Councils, and they have now decided to also take up the Registration question and to resume activities at the point at which they were temporarily suspended two years ago pending the negotiations referred to.

Steps are therefore being taken to reintroduce the Society's Registration Bill during the next Session of Parliament.

**Representation at Congresses.**—Your Council appointed Official Delegates to represent the Society at the following Congresses and Conferences :—

ROYAL SANITARY INSTITUTE CONFERENCE, Cape Town, *November*, 1911.—MR. A. J. HOWARD, Cape Town, officially delegated by the Society's South African Branch.

NATIONAL TOWN PLANNING CONFERENCE, Manchester, *March 27th* and *28th*.—MR. A. J. MURGATROYD, Past Vice-President ; MR. WALTER W. THOMAS, J.P., Past President. London, *April 24th* and *25th*.—MR. G. A. T. MIDDLETON, A.R.I.B.A., Past Vice-President ; MR. EDWIN J. SADGROVE, F.R.I.B.A., Member of Council. The two latter have also been appointed to represent the Society on the Permanent Advisory Committee.

ROYAL SANITARY INSTITUTE CONGRESS, York, *July*.—MR. W. R. BRAITHWAITE, Local Hon. Secretary, Leeds, and MR. Fred. J. PENTY, York.

The reports of these delegates have been presented to the Council and published in the Journal, and the thanks of the Society accorded to them for their services.

**South African Branch.**—The Fifth Annual Report and Statement of Accounts were received last November and published in the Journal. Your Council have placed on record their appreciation of the services of MR. E. H. WAUGH, on the termination of his Honorary Secretaryship of the Branch, consequent on his election as President.

The Membership of the Branch now stands at forty-one, and there is every indication of further extension in this direction in the near future.

The following were elected on the Executive Committee: President, E. H. WAUGH; Hon. Secretary, D. IVOR LEWIS; Treasurer, M. J. HARRIS; Committee, G. S. BURT ANDREWS, G. W. NICOLAY, J. F. BEARDWOOD, and C. H. STOTT, the Local Hon. Secretary, Pietermaritzburg.

MR. A. G. HOWARD, of Cape Town, officially represented the Branch at the Royal Sanitary Institute Conference at Cape Town last November.

At the commencement of the Session the Branch organized a very successful Soiree in the University Hall, Johannesburg, which was attended by a number of leading architects and citizens, some of whom lent an interesting collection of architectural drawings.

With regard to the progress of Registration in South Africa, it is understood that the proposed new Union Bill will be presented to Parliament next Session, or as soon as the members of the various architectural bodies interested have agreed on the clauses of the Bill.

The Society's Branch are taking as ever a very active and prominent part in the promoting of the Bill, and in this they are being heartily supported by your Council.

The nominations of the following Members of the South African Branch as Hon. Examiners for South Africa have been confirmed by your Council:—

Section I.—ARCHITECTURE (*a*) Planning and Design, E. J. WELLMAN; (*b*) Architectural History, D. IVOR LEWIS. Section II.—BUILDING (*a*) Construction, J. F. BEARDWOOD; (*b*) Materials, G. W. NICOLAY. Section III.—PRACTICE (*a*) Contracts and Specifications, S. C. DOWSETT; (*b*) Quantities and Prices, M. J. HARRIS. Section IV.—SANITATION, E. H. WAUGH.

The activity of the members of the Branch and the keen interest they take in professional questions may be judged from the following statement showing the distribution and proportion of members of the Society on the Councils of the various South African bodies of Architects.

ASSOCIATION OF TRANSVAAL ARCHITECTS.—Council of nine, of whom seven are members of the Society, viz., R. HOWDEN, D. IVOR LEWIS, M. J. HARRIS, D. M. SINCLAIR, G. W. NICOLAY and E. H. WAUGH.

Transvaal Institute of Architects.—Council of six, of whom two are members of the Society, viz., J. F. Beardwood and E. J. Wellman, and five honorary officers, of whom three are members of the Society, viz., R. Howden (Vice-President), M. J. Harris (Hon. Secretary), and D. M. Sinclair (Hon. Treasurer), while others are candidates for membership.

Natal Institute of Architects.—Council of six, of whom one, Mr. F. J. Ing, is a member of the Society, and another is a candidate for membership.

**Literature Committee.**—This Committee have met six times and have made all the arrangements for the reading of papers, the purchase of new books and pictures, etc., and they are dealing with the issue of a new catalogue, the provision of an electric lantern and other accessories for the lecture room, and the development of the library, besides smaller matters of routine.

The Loan Library has been rearranged, and the card index catalogue completed, and the department generally systematized.

A considerable number of books have been added to the Loan Library by purchase, and presentation, reviews of many of which have appeared in the Journal from time to time.

The thanks of the Society are due to the members, authors and publishers concerned for their kindness and services.

The advantages of the Loan Library continue to be appreciated particularly by country members, to whom a large number of books are annually issued through the post.

The following is a list of the papers read and discussed at the Society's ordinary meetings during the Session :—

1911—Dec. 14th. "Alexandria Its Place in Architectural History."
By G. A. T. Middleton, A.R.I.B.A. (Past Vice-President, Hon. Librarian).
1912—Jan. 11th. "Illumination as a Study for Architects."
By John Darch, F.S.I., M.R.SAN.INST.
,, Feb. 8th. "Housing." By E. C. P. Monson, F.R.I.B.A., F.S.I. (Vice-President).
,, Mar. 7th. "The Testing of Materials." By A. Alban H. Scott (Member of Council).
,, April 11th. "The Ethics of Architectural Practice."
By C. McArthur Butler, F.C.I.S., Secretary.
,, May 9th. "Grecian Architecture." By Professor W. A. Scott, A.R.I.B.A., A.R.H.A.

## Students' Section.

Efforts have been made during the Session to develope the Students' Section with a view to adding to its scope and numbers.

During the Winter months the Students' Committee arranged two Smoking Concerts, with the object of bringing the Students together. These were both successful and a good attendance was secured.

Thus encouraged, it was thought that a series of "Discussions" might be popular, and a commencement was made, but owing to lack of interest they were not continued.

Quarterly Competitions were inaugurated and resulted in some excellent work being submitted, and it is hoped that this series of Competitions will be continued, with even better results.

The Sketching visits, which were not well attended last year, were again attempted but had to be abandoned owing to insufficient support.

It should be borne in mind, in this connection, that the large majority of Students, who now number two hundred and thirty-six, reside in the country and are therefore debarred to a large extent from taking part in meetings in London.

**General Purposes Committee.**—This Committee have met five times, and has been principally engaged in carrying out an instruction from the Council to embody in the Articles of Association the scheme adopted by the Council for reorganizing the Students' Section and Examinations, etc., and in considering and reporting upon the desirability or otherwise of amplifying or revising the Articles in other directions in order to better meet the present requirements of the Society and to provide for future developments. The following are the chief revisions proposed:

The new Articles will (*inter alia*) define more fully the qualifications and privileges of Honorary and Retired Members, Members, Graduates and Students. Graduates will be a new class, examined only in design and general culture, the object being to eliminate Students who shew no real aptitude for the profession.

The age limit for direct Membership is to be raised from twenty-eight to thirty years, and the method of election of Members, etc., is to be by show of hands unless a ballot is demanded. Honorary Members, Graduates and Students are to be elected by the Council.

It is proposed to make the Certificate of Membership renewable from year to year and to suspend from privileges a Member who has not renewed his Certificate by the 31st March, or if not renewed by 30th June to exclude him subject to his having power to apply for reinstatement if the renewal is made before the 1st September.

There is to be a Special General Meeting in October for the election of Officers, etc., it being proposed that the Annual General Meeting for consideration of the Report and Balance Sheet shall be held at a later date, so that both may be presented together.

Provision is made for the resignation or cessation of Office of a Member of the Council under certain circumstances, and it is proposed that the House List shall contain at least two names more than the number of seats on the Council in order to ensure a contested election.

The machinery for the Council elections and the duties of the Scrutineers are provided for and prescribed, and the position and duties of the permanent Officers are more clearly defined.

The powers of the Council are to be widened in regard to dealing with any alleged breach of professional etiquette, if called upon to do so.

The other suggested revisions relate principally to matters of internal organization and administration, and in none of the revisions is any new principle introduced.

Printed details of the proposed alterations will be submitted to the members in due course for their consideration at a Special General Meeting to be convened for that purpose.

**Social Functions, etc.**—The Twenty-eighth Annual Dinner of the Society was held in the King's Hall, Holborn Restaurant, on April 26th, when the President, Mr. G. E. Bond, J.P., presided over a large gathering of Members and their friends. A number of distinguished guests honoured the Society by their presence and an opportunity was taken to hand to Mr. Bond, the Gold Medal of the Society, which had been previously awarded to him by the Council for services as President during the past four years.

Visits were made to the Works of Messrs. A. Sanderson and Sons, Ltd., Wall Paper Manufacturers, Turnham Green, by invitation of the Directors; to the Hendon Aerodrome, by invitation of the Institution of Municipal Engineers; and to the Testing Station of the British Fire Prevention Committee, by invitation of the Executive Committee.

**Practice Committee.**—This Committee have met fifteen times, the following being the principal matters under consideration :—

Your Council have co-operated with the R.I.B.A. in a number of cases where the conditions of public Architectural Competitions have been considered unsatisfactory by notifying the members and requested them not to compete, which request your Council has reason to believe has been loyally complied with.

A considerable number of cases on points of practice have been received and dealt with by the Committee.

**Professional Defence.**—The question of forming a Board of Professional Defence for the purpose of advising and if necessary assisting Members in cases involving matters of general professional interest to the profession on points of practice has been carefully considered, with the result that an Advisory Committee has been formed consisting of the President, the Vice-Presidents, the Hon. Secretary and Secretary of the Society, together with Sir George Riddell, and Mr. E. J. Naldrett, Barrister at Law (Hon. Members), and Mr. A. Montefiore Brice, Barrister at Law, and the Hon. Solicitor, Mr. T. Baines.

An adequate sum has been earmarked to form the nucleus of a Defence Fund for use when necessary in forwarding the objects of professional defence.

This is a very important extension of the work of the Society and one which it is anticipated will be of great practical value to the members. It is a privilege in which any member, irrespective of distance, can participate.

Cases submitted to the Secretary will be brought before the Board who will advise the Council on the merits, and if the interests involved are of such importance to the profession generally as to warrant any action being taken by the Society as a corporate body, the Board will further advise the Council as to what course the Society should follow.

It must be clearly understood that the scope of the Board will be confined to dealing with matters involving questions of principle affecting the general body of members and therefore of the profession as a whole.

The Council think it well to draw the attention of members to the decision of Mr. Justice Channell in Crittall Manufacturing Co. *v.* L.C.C., which was an action by a sub-contractor to recover against his clients failing payment by the builder. Particulars were published at the time in the Journal, and it would seem desirable that in future architects should obtain a written undertaking from the sub-contractor that he will not look to the client or the architect for payment.

**Membership.**—The following table shows the present Membership compared with that of six previous years :—

| Year. | Hon. Members. | Retired Members. | Members. | Students. | TOTAL. |
|---|---|---|---|---|---|
| 1906 .. | 25 | — | 640 | 109 | 776 |
| 1907 .. | 26 | 3 | 661 | 153 | 843 |
| 1908 .. | 26 | 9 | 720 | 220 | 975 |
| 1909 .. | 28 | 13 | 732 | 227 | 1000 |
| 1910 .. | 27 | 16 | 749 | 240 | 1032 |
| 1911 .. | 31 | 15 | 814 | 216 | 1076 |
| 1912 .. | 31 | 16 | 931 | 236 | 1214 |

A proposal for the development of the Membership referred to in your Council's last report has now materialized by the adoption by your Council of a scheme for grading the membership on the following lines, having in view the time when examination will be the only test of qualification for admittance to the Society.

**Students.**—Students are to be persons above sixteen years of age who are following or preparing to follow the profession of an architect. They are to be elected by the Council and are to be subject to certain prescribed regulations, one of which is that they must compulsorily retire from the Society on attaining the age of twenty-five, if they have not previously presented themselves for examination, unless the Council extend the time.

Whatever competitions or other awards for this class are instituted by the Council will be limited to Students under twenty-two years of age. There will thus be every inducement for Students to qualify for one of the higher grades as early as possible.

The Annual Subscription will remain at half a guinea and there will be in addition an entrance fee of the same amount.

**Graduates.**—Graduates are to be architects' pupils or assistants, or persons undergoing some other course of architectural training approved by the Council, who are above nineteen years of age and have satisfied the examiners that they are Students who have an aptitude for the profession and the necessary artistic ability. The examination for this Class is intended to eliminate those who it is felt would be misdirecting their energies by devoting any further time to entering the profession.

The remarks as to election and compulsory retirement apply also to this class, except that the maximum age limit is thirty-one.

There is to be an Entrance Fee of half a guinea to those qualifying from the Students' class, and one guinea in other cases, and in either case an Annual Registration fee of one guinea.

The Travelling Studentship and Scholarship or other competitions limited to Graduates are to be restricted to those under twenty-eight years of age, and it will be to the advantage of Graduates to sit for the qualifying examination for Membership as soon as possible. Graduates will have no vote.

**Members.**—The only alteration in this class is the raising of the age limit for direct Membership from twenty-eight to thirty years of age.

The proposal is in principle a graded scheme of affiliation leading up to corporate Membership, with proportionate fees for the examinations and for the Annual Registration fees or Subscriptions.

The scheme if adopted involves alterations to the Articles of Association, revision of entry forms and other documents relating to procedure, the appointment of Examiners and many other matters which will automatically arise. The scheme cannot therefore come into operation at once even after the necessary revisions have been made to the Articles of Association.

Proper time must be given for working out the details of organization and for giving notice, particularly in the case of those who have some vested interests in the matter, that is to say Students who are holders of Sectional Certificates and any relegated candidates.

**Professional Ethics.**—Members are already familiar with the details of the proposals for a code of professional ethics as set out in the report published in the May Journal of the discussion on the above subject held by the Society in April last. The matter has since been again before your Council, and suggestions for a set of regulations have been drawn up by them, and distributed to the Members for their consideration.

There appears to be considerable difference of opinion on the matter both as to the necessity or desirability in principle of endeavouring to codify regulations of this kind, and as to what form a code if drafted should take. Your Council, after prolonged consideration, have decided to embody and publish in due course the results of the many valuable expressions of opinion and suggestions made by members, in the form of a schedule of guidance on the main points governing professional etiquette in the practice of architecture, and in the meantime to take powers under the Articles of Association to deal with any alleged breach of professional etiquette affecting members which may be brought to their notice.

By so doing the Council will be free to adjudicate upon any case on its merits and able to administer whatever penalty (if any) the offence may in their opinion call for, without being subject to the limitations which a written code might be held to exercise upon them when acting in a judicial capacity.

**Examination Committee.**—This Committee have met nine times, the following being the principal matters under consideration :—

The organizing of the half-yearly examination held under the direction of the following members, acting as moderators : London, Col. F. S. Leslie, R.E., and Mr. B. R. Tucker ; Leeds, Mr. W. S. Braithwaite ; Manchester, Mr. A. J. Murgatroyd ; Cardiff, Mr. Cholton James, F.R.I.B.A. ; Oxford, Mr. G. Harrison ; Birmingham, Mr. A. G. Latham ; Dublin, Mr. Anthony Scott.

Dublin is a new centre and in response to applications arrangements are being made for a centre in India.

From the applications received, sixty-two candidates were admitted to the examinations in April and thirty-six in October.

The percentage of passes continues to be very low, and the result of the examination emphasizes the necessity urged by the examiners for better preparation on the part of the candidates.

The fact that it is impossible to complete the table of results before the report is presented or published shews the necessity for holding the Annual General Meeting after the close of the Society's year.

**Examination Scheme.**—The whole of the Society's Examination Scheme is under revision and in due course there will be two Examinations, one for admission as Graduates, and the other for admission as Members. The details of the scheme are in the hands of the Committee and will be published in due course.

Professor Henry Adams undertook the duties of examiner, Section IIIa, in the April examination, in addition to his own, in the emergency caused by the serious illness of Mr. Willock, which shortly afterwards terminated in his death.

Mr. George H. Paine who had previously retired from the Committee owing to pressure of other engagements subsequently accepted the appointment for the time being as Examiner in Section III, (a) in the place of the late Mr. Willock, and Mr A. Alban H. Scott was appointed Examiner in Section IV. Sanitation, in the place of Mr. C. H. Mead, who retired owing to continued ill health.

Schedule of Results of Students' Competitions, 1912.

| TITLE. | Date. | Max. Age limit. | SUBJECT. | Value. | No. of Entries. | ASSESSOR. | WINNER. |
|---|---|---|---|---|---|---|---|
| Quarterly Competition | Mar. 25 | 28 | Design for a Cinema Theatre | £3 3s. | 4 | The Council | D. W. Thomas, Derby. |
| Travelling Studentship | May 1 | ,, | Design for a Town Hall | £25 and Silver Medal | 4 | The Council | F. M. Maddox, Burton. |
| Quarterly Competition | June 25 | ,, | Essay on Ornament and its application to Buildings | £3 3s. | 1 | R. G. Lovell, A.R.I.B.A. | T. Rayson, Oxford. |
| Quarterly Competition | Sept. 29 | ,, | Sketches | £3 3s. | — | Col. F. S. Leslie<br>G. A. T. Middleton, A.R.I.B.A. | |
| Architectural Scholarship | ,, 30 | 23 | Measured Drawings | £3 3s. | 4 | do. do. | A. L. Abbott, London. |

For the future, Assessors are to be appointed by the Council in each competition to draw up the conditions and adjudicate on the work submitted.

Mr. F. Morrall Maddox was prevented by illness from undertaking the tour and he has been allowed to postpone fulfilling this part of the conditions until next year, and consequently the prize has not yet been awarded to him.

Although only one entry was received for the Student Essay Competition for the Quarter ending June 25th, the work submitted by Mr. Rayson was considered of sufficient merit to justify the Council in awarding him the prize.

All work submitted was exhibited at the Society's headquarters and the winning designs and essays were reproduced and published in the *Journal*.

It is intended in due course to restrict the Travelling Studentship to Graduates and the Scholarship and Quarterly Competitions to Students, and the scheme of competitions will probably be extended and amplified to meet the needs of both classes.

**South African Examination.**—Owing to the uncertainty as to the result of your Council's negotiations with the Royal Institute it was impossible to organize the December Examination in Johannesburg, and it was decided to postpone it until June, but, for local reasons, it has not been found practicable to hold the Examination during the present Session. It is anticipated that these Examinations will be resumed in December.

**Finance Committee.**—This Committee have met nine times, the principal matters under consideration being those connected with the administration of the finances. The proportion of the Society's expenses incurred on behalf of the South African Branch are to be for the future debited to the Branch.

It has been decided to place the Entrance fees of Members to capital account with a view to its allocation as required to various funds belonging to the Society. Hitherto these fees have been placed to income and consequently the statement this year will show an apparent decrease in the revenue for the year as compared with other years.

The Premises Account has been practically closed with the exception of one or two minor accounts which await adjustment, and the Committee have had under consideration the question of forming a Sinking Fund for the redemption of the amount expended on the premises, but it was felt that the better plan would be for the moment to defer the matter until the loan to the Bank had been repaid, and in the meantime to write off a sum for depreciation at the end of the financial year.

Additions have been made to Office and Library furniture and fittings, and in regard to arrears of subscription and other debits the Committee have continued the policy of writing off doubtful debts and of reserving a reasonable sum for similar contingencies.

If the proposed revisions to the Articles of Association are adopted the Committee will for the future be able to embody the Statement of Accounts with the Annual Report.

At present the Report is presented before the close of the financial year and consequently is incomplete so far as reference to the finances are concerned.

**Benevolence.**—In several cases of emergency, temporary assistance from the funds of the Society has been given to the dependent relatives of deceased Members during the past year. Donations of £20 to the Driver Fund in recognition of the late Mr. Driver's work in connection with the Architectural Association, and of £15 to the Architects' Benevolent Society were also made, besides increasing the Society's annual subscription to the Benevolent Society from £5 5*s.* to £10 10*s.*

The work of the Architects' Benevolent Society is such as must appeal individually to the Members of The Society of Architects, and it is hoped that they will, either through the Council, or direct, give the Benevolent Society such support as their circumstances warrant.

It is anticipated that the Statement of Accounts to be presented at the Meeting in November will show that the sound financial position of the Society has been maintained and increased.

A few donations have been received to the Building and Library Funds, and it will be found that the Bank loan has been considerably reduced, though more could have been accomplished in this direction had it not been for the difficulty found in some cases in getting Members to recognize their responsibilities in regard to payment of the Annual Subscription within a reasonable time of its falling due.

A new source of income will, it is hoped, arise in due course from the new class of graduates, and the revenue from examination and membership fees will, it is anticipated, be augmented under the new examination scheme and Articles of Association.

**Copyright in Architecture.**—Since the last Annual Meeting the Copyright Act has become law, and so far as your Council are able to judge it would appear that the general effect of the Act is to entitle architecture to the same recognition and protection as painting and sculpture, as artistic work. The advantages of the Act to the architect are (*inter alia*) that to some extent it settles the question of the ownership of his own drawings which are also protected from unlicensed copying, and cannot be used over again for another building.

The Copyright is, however, vested in the building owner and passes to the client unless granted to the architect by agreement between the parties, and it would seem that unless this is done or the building can be shown to be a work of art there is no protection against its being reproduced. Also while damages can be claimed for infringement of Copyright, an injunction to restrain the erection of a building or an order for its demolition cannot be obtained once the building has been commenced.

**National Insurance Act, 1911.**—The Architectural Association, in conjunction with the Royal Institute of British Architects, the Surveyors' Institution and your Society, have had under consideration how best the interests of their members and those in their employ who come within the category of insured persons under the National Insurance Act may be promoted, and have come to the conclusion that the formation of a special " Approved Society " for Architects' and Surveyors' assistants and clerks would prove advantageous to those concerned. Your Council on being approached on the matter have willingly co-operated, and subject to sufficient numbers being obtained, it was decided to found such an approved society, and as a membership of at least 5,000 is necessary in order to form a separate entity for insurance purposes, it is hoped that the support of the profession may be relied upon in furthering an effort which should prove of benefit to those in the professions who come within the provisions of the Act.

The Society has since been approved by the Commissioners and particulars have been published in the Journal and also circulated to members of the Society.

**Architectural Education.**—Your Council have had under consideration a proposal for introducing into England a system of education on similar lines to the Ateliers of the Ecole des Beaux Arts, in Paris.

Your Council being of opinion that it is desirable to extend this system in England, have appointed a Committee to confer with educationalists on the subject and report in due course.

**Generally.**—It will be seen from the foregoing that all the threads temporarily dropped during the Society's negotiations with the R.I.B.A. have been picked up and the various matters in abeyance have been carried through and placed upon a working basis. New ideas have also been evolved or adapted to meet the present and future requirements of the Society and widen its scope and influence.

In the opinion of your Council there is every prospect in the near future of the scope and utility of the Society being very widely extended, and there is little doubt that a continuance of a consistent attitude in regard to Registration will still further tend to enlist the sympathy and support of those members of the profession who favour unity and thus materially hasten the attainment of one of the Society's chief objects.

## Professional Politics in New South Wales.

The Annual Meeting of the Institute of Architects of New South Wales, held last June, was graced with the presence amongst others of the State Attorney-General (the Hon. W. A. Holman), and the State Minister for Education (the Hon. Campbell Carmichæl).

Mr. J. F. Hennessey in proposing the toast of "The State Ministry and Parliament" invited the sympathy of Mr. Holman to the Registration Bill which had already passed its second reading in the Upper House, and elicited from Mr. Carmichæl the statement that when the Registration Bill came down from the Upper House they were satisfied that the Assembly could put it through with confidence, and he hoped that Registration would become an accomplished fact in the coming session of Parliament.

Mr. G. Sydney Jones, A.R.I.B.A., the President of the Institute, stated that he was satisfied that the greatest safeguard the public could procure was registration of Architects.

# The Building of the New Delhi.*

*In this paper Mr. Havell criticizes the suggestions that the Renaissance is the most suitable architectural style for the proposed new buildings at Delhi, and puts the case for Indian art and craft in the light of many years study of a practical acquaintance with the subject, and from an Indian point of view.*

VERY rarely since the 16th century, when Akbar laid the foundations of Fatehpur-Sikri and of the modern city of Agra, has there been any city building project of so much interest and importance, not only for India, but for the whole Western world, as the building of the new capital for the Government of India at Delhi. The present scheme touches much larger questions of State policy and of architectural practice than those with which Akbar had to contend in the building of his Capitals. In the 16th century there was not such a wide difference between architectural practice in Europe and in India as there is now, and if Akbar had chosen to send to Europe for experts in the Renaissance style, as understood by Italian builders, they would not have found as much difficulty as British architects of the present-day experience in bridging over the architectural gulf between East and West. Craftsmanship, and not archæological learning, still held in those days the foremost place in the art of building; and the craftsmen of the Renaissance with the Gothic and Byzantine traditions behind them, would soon have made the Indian craft tradition their own.

Unfortunately, very few architects of the present day are craftsmen, so that the most vital issues in all architectural questions are generally lost sight of in an irrelevant discussion of what is called "style." The immensely important building project which the Government of India have now in hand has already brought out this fatal weakness in modern European architectural practice very clearly. The British and Anglo-Indian press, including the professional architectural journals, have for a long time past been fighting the battle of styles, according to the rules of modern warfare, oblivious of the fact that India still has a living building tradition much more closely related to the classical architectural practice of Europe than that of modern "architects' architecture." The India Office has not yet published the Report of the Committee appointed to advise on the site and planning of the new Delhi, but the *Pall Mall Gazette*, printed some months ago a very full summary of it, from which it appears that the Committee have not only made recommendations upon the laying out of the City, but have also suggested that the principal buildings shall be in the style of the Italian Renaissance and have supported this recommendation by setting up and knocking down a long row of archæological ninepins, leaving the practical architectural issues untouched.

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* A Paper read by Mr. E. B. Havell before the East India Association.

It is easy to understand why the Committee, as constituted, should shrink from facing the real issues. None of the members have had any practical Indian experience : only one is an architect. They were called upon to form an opinion in three months upon a question which the Government of India has had before it for fifty years, but has never attempted to consider seriously, as a matter of State policy, from an Indian point of view. The strongest influences, departmental, professional and commercial, are against the Indian aspects of the question being fairly presented. The chief permanent architectural adviser of the Government of India, while admitting that he has never had time to study the Indian building craft of the present day, has not hesitated to express his contempt for it. No professionally trained architect in Government employment has ever attempted to orientalize his Western professional methods, and though several self-taught European architects have done so to a certain extent, the results have not been so completely satisfactory as to encourage others to experiment in the same direction at a few months' notice.

This professional or technical Committee could hardly be expected to consider the question from any other than a professional or technical point of view, in the light of their European experience ; and the great haste with which preparations for the building of the new Indian Capital are now being pushed forward would in any case have prevented them from conducting a proper enquiry into Indian architectural conditions, even if they had felt competent to undertake the task. It must now rest with the Government to consider the risks of impatient idealism, and to decide whether a new Washington-while-you-wait, or a glorified Whitehall, is the most fitting architectural symbol of the new era of deeper sympathy and closer understanding between the rulers and the ruled which the Coronation of the King-Emperor was to usher in, or the fulfilment of His Majesty's desire that

> "the planning and designing of the public buildings to be erected will be considered with the greatest deliberation and care, so that the new creation may be in every way worthy of this ancient and beautiful city" (Delhi).

His Majesty's Government cannot, even if they desired to do so, shelter themselves behind the Committee and their yet unpublished Report, for the importance of this architectural question for India's intellectual as well as economic interests is so great that it cannot be regarded as a mere technical matter which experts must decide.

The arguments of the Committee, as summarized in the *Pall Mall Gazette*, are such as have been used again and again, both by experts and non-experts, to defend the policy of the Indian Public Works Department. First and foremost we are told that the Renaissance style is to be preferred on economical grounds. It is declared to be not practical or judicious to build in an Indian manner because it is so expensive. This bare assertion is not supported by proofs of a serious expert investigation but by superficial archæological arguments. The Committee had no time to test the question practically for themselves. They looked at Shah Jahân's buildings and saw that they would be expensive to build. But when extravagant people are building, every architectural style becomes expensive—the Renaissance has no especial claims for consideration on economical grounds, especially when marble is recommended as the material. Economy in building is not so much a question of style as of the judicious artistic use of the local materials which the architect has at his disposal. If economy is of so much importance it is necessary that this aspect of the question should be examined not perfunctorily and hastily but in a practical business-like manner; and if we are going to build the new Delhi on archæological principles our archæology should be scientific and not that of the tourist guide-books.

Shah Jahân's buildings no doubt entailed the most lavish expenditure, and some of those of his father, Jahangîr, also. But no one in his senses would seriously propose to take the buildings of Shah Jahân and Jahangîr of the present day. Akbar, one of the greatest statesmen the world has known, had as fine an architectural taste as Shah Jahân, and was not a spendthrift. Akbar's palaces were of sandstone. The economical palace of the British Viceroy will be of marble. None of Akbar's buildings at Fatehpur-Sîkrî and in Agra Fort are unreasonably costly. They are of a serious and dignified style which any competent European architect in sympathy with Indian craftsmen could adapt to modern purposes. If the Government desire to find out what an Indian style would cost the question could be settled in a practical way. Take, for example, Jôdh Baî's palace at Fatehpur-Sîkrî, a very noble building, not at all extravagant in style or material. Let the Public Works' experts measure up this building and work out the cost of constructing it in the present day by the descendants of the Indian craftsmen who built it. Then estimate the cost of a building of similar size and quantities built of white marble in the Renaissance style according to Mr. Lutyen's specifications, remembering that in the last important Renaissance building put up by the Government in Calcutta, the Indian craftsmen who copied the architect's Renaissance patterns were paid eight times the normal wages of first-rate Indian carvers, who are the best architectural sculptors in Europe. Put to the credit side of the Indian account the value to India of a great impetus to Indian art and craft; and debit to the Renaissance building account the injury which the process will inflict upon India, the moral, intellectual and material damages. Then, if the Renaissance building proves to be cheaper, the Committee will be justified in their argument; but if the Indian building proves to be far less costly, as it surely will, let us hear no more pernicious nonsense about the extravagance of reviving Indian architecture in India.

The next argument of the Committee, according to the *Pall Mall Gazette*, is that the Mogul style would be ill-adapted to the comforts and conveniences of modern civilization. This might be true if it were proposed that the Mogul style, or any particular building in that style, should be copied or reproduced archæologically. Were not Greek and Italian palaces, which are the models of our modern so-called Renaissance architecture, equally ill-adapted to the comforts and conveniences of modern civilization? It is the business of the modern architect to adapt these archæological fashions to modern purposes, otherwise there would be no need for his services at all. We should only require builders to copy the ancient buildings. If we have succeeded in killing the Indian tradition of building, as some Anglo-Indian officials are anxious to prove, Indian architecture archæologically considered was the product of Indian civilization, of the Indian climate, and of Indian economic conditions, and therefore, must be a better archæological basis for modern Indian architectural purposes than any branch of European archæology can be. But if there are still alive in India descendants of the very men who built Fatehpur-Sîkrî, Agra and Delhi, practising a living tradition which has flourished for two thousand years and produced some of the finest architecture the world has known, surely, it should be not only the obvious duty of official architects in India but their greatest privilege and joy to associate themselves with these men as fellow artists and craftsmen.

This is also a question which the architectural and artistic associations of this country, in the interests of art and craft, and the Government of India as the guardian of India's intellectual, moral and material interests should not allow to remain in dispute. If the Indian building craft has really become practically extinct in fifty years of our Public Works' administration, it is the obvious duty of the Government to investigate the matter thoroughly and find out the reasons for the grievous injury we have inflicted upon India, for during these fifty years we have made architecture an official monopoly, and we cannot escape responsibility in the matter by saying that Indians have been worse sinners than ourselves. If, on the other hand, it is true, as I maintain, that India still has a strong living tradition of art and craft, only needing a new stimulus to revive its former vigour, it is still more the duty of the Government to use this great and unique occasion to prove that official declarations of sympathy are not empty words.

One of the most extraordinary archæological arguments put forward in the *Pall Mall Gazette* Report was that the Mogul style of building would not provide a suitable setting for statuary. "Even a statue of the Sovereign, by whose commands the City was built, could not be erected in the streets without incongruity"; so our poor British sculptors would lose many commissions. But if the King-Emperor himself felt no incongruity in being throned in person at the Delhi Durbar under a Mogul canopy, why should Anglo-Indian officials object to placing a statue of His Majesty in an Indian setting? The Mogul style is only incompatible with statuary because the orthodox Musalman interpreted the Mosaic law more strictly or more literally than Christian artists have done. It is not, however, proposed to employ

Muhammedan architects to design the new buildings. Architecturally the Muhammedans made ample provision for statuary in their buildings. The mihrab of an Indian mosque is only a Hindu niche with the statue left out.

Mr. Harold Baker in a recent article in *The Times*, written in support of the Delhi experts, argues archæologically that all that is most practical for modern purposes in Indian architecture is what Fergusson calls " Indo-Saracenic," and, therefore, is as much foreign to India as the Renaissance. That is the usual attitude of Western critics towards Indian art, they take out what they think good of it, label it with a Western name, and then condemn the rest as worthless. Surely, it is time that British architects and artists, like to French and German, began to take the trouble to study Indian art seriously for themselves, instead of accepting as gospel all that archæologists have written about it, and satisfying themselves with the travesty of it put before the British public at Bloomsbury and South Kensington. It would take more than one lecture to correct all the errors of Fergusson, whose account of the origin and development of Muhammadan architecture in India is altogether misleading. Mogul architectural, and all Muhammadan styles in India, are truly Indian in every sense—not Saracenic. They were not foreign importations but a progressive development of the Hindu building tradition adapting itself to Muhammadan taste and mode of life. Until now, there has been no break in the Indian building tradition for more than two thousand years, and the fact that the slow-thinking Anglo-Saxon is the first of the many foreign races which have established themselves in India to find it useless is no credit either to British rule or to our architectural capacity.

There is a very excellent rule that Indian civilians and other European officers in India have to make themselves acquainted with the vernacular languages so that they may understand and make themselves understood by the Indian people with whom they come in contact. Why, then, should architects and artists who are sent out to India in the service of the State be absolved from learning the art-language of the country and insist that it is of no consequence that Indian artists and craftsmen with whom they must be associated neither understand or are understood by them ?

We are told that the new Delhi is to be the centre of a Western, not an Oriental rule, and that if European professional architects attempted to learn the Indian architectural language they would speak it so badly that British prestige would suffer, their professional reputation would be ruined, and Anglo-Indians would be shocked at seeing the debased Indian style which would result from the attempt of European architects to arrive at a real understanding with Indian craftsmen.

The Government of India is British Government, but Great Britain is responsible to the civilized world that she does not ignorantly or wantonly destroy the great intellectual and artistic inheritance which India now possesses, not only in her splendid ancient monuments but in the skill of her master-craftsmen. The new Delhi is not for Europeans only, neither was the Delhi Durbar. More than two-thirds of the people who will occupy the Government buildings at Delhi will be Indians, not Europeans. The Indian tax-payer, not Great Britain, will pay the cost of them; Indian craftsmen will build them. A Renaissance building built by Indian craftsmen cannot be otherwise than debased. It is not at all necessary that an Indian style should be debased by Indian craftsmen because they will be directed by Europeans. In any case Anglo-Indian administrators have put up with so much debased European architecture in India already that it might be gratifying to their national pride to prove that Indian craftsmen can debase their own architecture as much as we have done ours. If His Majesty's Ministers in Whitehall can live in debased Renaissance buildings without loss of self-respect, I do not think British prestige in India would suffer, or Anglo-Indian æsthetic susceptibilities be hurt, by building public offices in Delhi in a style which might be compared unfavourably with the masterpieces of the Mogul period.

It would, moreover, be unjust to some of the very talented self-taught architects who have attempted to understand Indian architecture and to adapt it to modern departmental requirements to describe their work as a failure. We may compare it with the best work of the Mogul architects, and say that it is lacking in many respects. A professional eye may detect in it faults which are inherent in the best amateur work. But what modern Renaissance buildings by our best professionals can challenge comparison with the works of Peruzzi, Michel Angelo or Sir Christopher Wren? And if the Jaipur Museum or the High Court of Madras cannot compare with the masterpieces of the Moguls it lies with the professional architects to show that they can orientalize their art better than the amateurs. The amateur architects may have sometimes embarrassed the Financial Department by not being able to cut their coat according to the departmental cloth, but the most extravagant Government building in modern India is not one of those in an Indian or quasi-Indian style, but the Military Secretariat Offices in Calcutta, built in Renaissance style under Lord Curzon's direction.

The latter building affords a very good illustration of the process of carrying out Renaissance designs in Indian buildings. I have no doubt that the distinguished architect who has prepared a Renaissance design for the Government House at Delhi will produce a very admirable architectural essay on paper. But just as a musical composer is entirely dependent upon the sympathy and understanding of his orchestra for the effect of his compositions, so the success of any architectural design does not depend upon the architect alone, but upon the sympathy and understanding of the builders and decorative craftsmen who carry out his paper designs.

Now we are told in the Report, which Mr. Lutyens has signed, that the Secretary of State has directed that the expenditure must be conducted with no tinge of wastefulness; that will preclude the possibility of importing into India a whole army of

European craftsmen and overseers trained in Renaissance ideas of art and craft, even if that plan could be reconciled with the Government of India's declarations of sympathy with Indian craftsmen. It will likewise rule out the possibility of having the greater part of the decorative work executed in England by British craftsmen, and shipped out to India. The only alternative will be to employ Indian craftsmen to whom the Renaissance style is as the Greek and Latin tongue—totally incomprehensible. The result will be, as it was in the case of Lord Curzon's Calcutta building, and as it will be in any so-called Renaissance building in India, whoever the architects may be—like teaching a skilled Indian musician to play the pianoforte or harmonium, that is, you bribe him by a higher wage to murder his own art. You will have debased Renaissance at ten or twenty times the cost of good Indian art.

I notice that, following the precedent set by Lord Curzon in the case of the Military Secretariat Offices in Calcutta, the Government of India have invited architects and others residing in India to submit competitive designs for some of the new buildings at Delhi, without committing themselves on the question of style. To those who are ignorant of Indian conditions this might seem like a free and open test for calling out the best talent of India, European as well as Indian. Practically it means nothing of the kind. Indian master-builders can prepare designs in their own way—and in the excellent architectural way—but they do not read Government notifications, their method of drawing differs from European modern practice, and under British Government they have never been allowed opportunities of understanding departmental requirements with regard to the designs of public buildings. The competition, then, is a strictly limited one for European architects residing in India, and the Government have been entirely misled by their departmental advisers if they believe otherwise. Moreover, in the last competition, it was clearly indicated that only Renaissance designs would be accepted, for when the official expert judges met they discovered that the selection of the first prize was reserved by the Viceroy himself, who gave it to the only Renaissance design submitted, not because he thought it the best design, but because he considered Renaissance the only suitable style for Calcutta. Now, we are told that Renaissance is the only suitable style for Delhi also. Indian architecture is apparently to be left to the patronage of the native States, to whom we are constantly preaching their duty in this respect.

Whether the town planning experts have any better reasons for their recommendation than those given in the newspapers I do not know, but I would like to quote what Professor Letherby, whom Mr. Herbert Baker accepts as "the best of all authorities" has to say regarding Renaissance architecture in Europe :—

> "It must, I think, be admitted by those who have in part understood the great primary styles, Greek or Gothic, that the Renaissance is the style of boredom. However beautiful single works may be, it tends to be blind, puffy and big-wiggy. Louis Quatorze might have said of the art of his Court, as he did of the State: 'It is myself. Its highest inspiration was good taste, it

was architect's architecture.' Splendid works were wrought, even in the age of its gloomy maturity by Peruzzi, Michael Angelo, and Wren, but as a whole it seems to be the art of an age of indigestion. There are things in Nature—a dewy morning, a snowy peak, a clear stream—which are ever and again more wonderful than we had remembered. A true work of art always has something of this surprising freshness; but the Renaissance as a whole lacked the spirit of life. Gothic art witnesses to a nation in training hunters, craftsmen, athletes; the Renaissance is the art of scholars, courtiers, and the connoisseurship of middlemen."

The architects of the new Delhi may be able to equal or surpass the highest achievements of the Renaissance, but a style with such characteristics can never provide the most adequate expression of the genius of British rule in India. The big-wiggy official who suffers from indigestion need not be embodied in the stones of the new Delhi, we have enough of him in the flesh!

*The Times* a short time ago sententiously declared that the Renaissance was the style of the modern civilized world. If this is so, should we regard it as a matter for congratulation or as an alarming symptom of the civilized world's artistic bankruptcy, and of the approaching relapse into barbarism, which Lord Rosebery fears is in store for us? We are told also that the Renaissance is the architecture of reason. But imagination is required to make architecture an art, and if the architects of Europe have only one idea left, they could not do better than refresh their exhausted imaginations at the fountain of Asiatic civilization. Personally, though I am prepared to argue this question technically or æsthetically, I think that the new Delhi architecture should be debated not as a question of taste or style, but as a matter of right conduct and wise policy. According to the Greek æsthetic, which we profess to follow, the art which has a wrong ethical basis, rests upon a false and unsafe foundation. We are trustees for India's intellectual and material possessions; we have Imperial pledges to fulfil. India, the real India, needs a Renaissance of her own art. Is it consistent with British justice and British honour to spend Indian revenues only for the good of British art and British trade? Whatever the Renaissance may mean to us, it means only one thing in India—the ruin of Indian craftsmanship, the intellectual impoverishment of what we call the educated classes and the strangling of Indian art. It is not politic to assume that because the larger section of what we call the educated is content to join us in that proceeding, trusting in our superior taste and wisdom, or because independent Asiatic countries like Japan and China may seem bent on following the same *facilis descensus Averni* that we are justified in disregarding the better sense of Europe and of Asia in this matter. Europe, and America also, are fast awakening to a sense of the greatness of Indian art painting, sculpture and architecture, and whatever specious arguments we may bring forward for leaving Indian art to starve on this unique occasion, as we have done before, while we provide a rich feast for British art and British trade, we shall not escape their condemnation by saying that our experts told us we were doing right. Neither will

India regard a one-sided enquiry and a one-sided competition as a fulfilment of solemn pledges given that on this occasion the claims of Indian art will be carefully considered. The India of the Tall Hat—that monstrous symbol of Western barbarism—(or the Hat of the modern civilized world)—may not care for these things, but there is another India, not so articulate, which, while willing to learn all that Europe has to teach, still clings proudly to her own spiritual and intellectual heritage as her most precious possession. You may call this India medieval and uncivilized if you will, but it is upon the goodwill of this India that the security of the British raj depends.

On this point I should like to quote a passage from a very admirable series of articles in the *Dawn Magazine* of Calcutta, which should be read by all who wish to understand the Indian point of view. It says :—

> "In this matter the responsible authorities need to recognise that there are at the present moment two Indias,—the India of the Indian leaders, and the India of the Indian *people*, and that the two Indias are emotionally (and therefore essentially) *not* homogeneous. The educated intellect of India has been, and is being, progressively captured by European Rationalism, and has been more or less successful in starting a European movement in this country—a movement in which the leaders and *their* intelligence and capacity are necessarily of supreme importance. But the heart of India, its passion, its emotional enthusiasms, have not been, and cannot be, as far as we can see, captured by the idea of the Europeanisation of the country. The heart of India is represented by the India of the Indian people abiding by the Indian traditions; and it is not represented by the India of the Indian leaders governed by European methods and practices.
>
> "The ideal of Indian Imperialism, or the ideal of Indian Unity, realised through a whole-hearted devotion and surrender to the ideal Monarch—such an ideal Imperialism (or call it nationalism, if you like), though it might not perhaps lend itself to the principles of a latter-day democratic nationalism effected by the India of the Indian leaders—has nevertheless been the traditional ideal dear to the heart of India—the India of the Indian people. And it is in this India, representing the larger part of the country, which needs to be approached and taken by the hand to co-operate with the Government in the grand Imperial scheme of which the creation of a new Capital at India's Imperial City may fittingly represent the beginning. The building of the Imperial Capital of Delhi places in the hands of the Government a mighty and beneficient instrument by whose aid the Government can, if it chooses, direct and regulate the course of Indian unity along traditional lines, and also realise in its favour an enormous accession of *popular* good-will.'

Looking at the question from a purely business point of view, is it business-like—in the real interest either of British art or British trade—to precipitate the ruin of Indian art and handicraft ; or are we not thereby foolishly killing the goose which lays the golden eggs ? Do we, in the long run, make British administration easier by blocking up all the best avenues of artistic employment, official and private, for Indians and by educating them only as clerks, lawyers, and journalists ? Or do we not thereby directly increase the economic pressure which drives so many into the byways of sedition, and lay up for our posterity difficulties far greater than those we have to deal with already ?

What alternative is there to the proposals of the official experts? I think the case should be clear enough to anyone who knows India artistically. The Government of India having for the last fifty years neglected to take stock of its artistic and economic resources finds itself totally unprepared for the present unique opportunity of using them. The India Office provides it with expert advisers who have no expert knowledge of Indian architecture, Indian art or Indian craft, living or dead. They naturally elect to follow Macaulay's lead and vote for British art and British trade, a result which will no doubt be considered eminently satisfactory from the British point of view. But now let the Indian case be presented in an equally expert way and from both an economic and artistic point of view. I have already suggested a practical method for obtaining reliable data as to the cost of building in an Indian style. We want also reliable data as to the artistic capacity of modern Indian master-builders. To seek to obtain this by a competition arranged only for European architects is an absurdity. Last year at the instance of the India Society the Archæological Survey of India began to take stock of the work of living Indian master-builders. I have not been able to ascertain how far this enquiry has gone, but obviously for practical architectural purposes it should be conducted by expert architects rather than by archæological experts. Let the Government of India in the coming cold season instruct one or two architects, preferably with Indian experience, to continue this enquiry, using the materials already collected. Let the Rulers of native States, to which the best Indian builders have been driven by the unsympathetic policy of the British Public Works Department, be invited to join in fulfilling the King-Emperor's desire that the new Delhi shall be worthy of the old one. I am sure that they would joyfully respond, and in six months' time there would be available ample artistic material representative of the living building craft of India for the European architects to consider. Then, if the living Indian art should be found unworthy of the new Delhi, there is still Indian archæology to fall back upon, and if one British architect is unwilling to orientalize his style (and adapt his methods to those of the greatest European builders), another might be found to do so.

A new Delhi built in this way with the whole-hearted co-operation of the Indian princes and the Indian people, would be a more worthy Capital of the Empire than any British one-man-show, however admirable that might be in its own way. It would prove that Indian and British Imperial interests are not antagonistic but really and truly identical. The new City would arouse no bitter feelings but would recall the happiest associations of the older ones, and appeal to the imagination of India as a symbol of British justice and honour and a monument of the wisdom of British Imperial policy. In this way Europe would give India of her best and use both for her own and India's advancement all the resources of Indian culture and practical experience.

# Architecture for Delhi.

In the advertisement appearing in the press above the signature of the Under Secretary to the Government of India, Public Works Department, which calls for competitive designs for residences to be erected at Delhi, we find no information whatever given as to the general character of the designs to be submitted and not even of the materials in which the residences will be constructed. Both these are points in which the general public is greatly interested and, indeed, in which it would like to have the opportunity of expressing an opinion. It is the public that must in the end pay for these buildings and therefore has a clear right to an opinion as to their nature.

It has only recently been made public (and the information came from a Home paper) that the original idea of building new Delhi on oriental lines has been abandoned in favour of the idea of having a Renaissance, that is, a modern Western city. This is a decision apparently come to between certain of the officials of the Government of India and the Home architects concerned with the town-planning scheme ; and as it is a decision on a vital point we think it is eminently one that should have been taken after consulting public opinion, more particularly because in high quarters in India the view now taken was once *not* held, and also because a not inconsiderable section of the public is not in favour of the decision. We are by no means sure which way public opinion would have decided had it been given the opportunity ; but we say this that such opinion would have been weighty, much more so than that of a few Government officials who may be out of the country for good and all before the city is half built, and also more so than that of an architect or two who may possess a *penchant* for the particular style decided on and will probably have forgotten all about Delhi and India after their labours in connection with the country have ended. Perhaps the decision is not irrevocable ; but granted it is, then, are we still not to be informed of the lines on which these Renaissance buildings advertised for are to run ?

We know there is plenty of stone to be had in Delhi, but we do not know if the structures are to be of stone, or of brick ; nor, if of brick, do we know whether it is decided to have exposed and pointed brickwork, or plastered brickwork ; nor do we know if ferro-concrete is admissible. We know that the architect who designed in stone would design differently to the work he would do in brick ; we know also that if he designed in pointed brickwork he would turn out different work to any he would attempt in plaster, and if he designed ferro-concrete buildings we are aware there would be something quite original and unique. But we know none of these things and so remain ignorant, and the public with us, of what sort of a thing this new Delhi is going to be which, in a sort of a way, it has been announced will be some day the latest thing in Renaissance architecture. In our ignorance therefore we rather tremble for its fate, particularly if its designers are committed to the vagaries of that most fickle of all mistresses, *viz.*, Renaissance art in plaster. We fear there has been a tendency in recent years for much of the architecture in Calcutta to take the form of what is known as " Baroque "—a form which has been described as " a more or less ornate example of a usually florid style." We have no quarrel with those who admire Baroque Italian, but such work must come from the hands of a real artist in order to escape degenerating into " Rococco Renaissance." Let us hope therefore that it is not going to be let loose at Delhi in a kind of desperate competition with Calcutta, since if its forms look a little incongruous, even in this city of heterogeneous art, how is it to stand the fierce light of criticism in a situation like Delhi, which is just now arresting the attention of architects all over the world ? But we have faith in the announcement that " the designs will be judged by a committee assisted by the Consulting Architect to the Government of India acting as assessor." We have studied some of the Architect's work and we advise that committee to put faith in their assessor if they wish to see chaste work rise up in the Capital.—*Indian Engineering.*

# The Salon.

We have received from the Institute of Architects of New South Wales, the first number of *The Salon,* and we cannot do better in explanation of its objects than quote from the " foreword " of the President directed to lovers of Architecture, Sculpture, Painting, and the Arts of Design.

The object of the promotors is to foster the interests of cultured readers, and to make the publication one which will be a delight to the eye and a medium of education in all the arts.

*The Salon*, although the official Journal of the Institute of Architects of New South Wales is intended for a much wider circle and should serve the two-fold purpose of bringing together all lovers of art, and of keeping the aims and work of the Institute before the public.

The idea in principle is that adopted by The Society of Architects some years ago, when the Journal was published under the title of *The Architects' Magazine.* Probably the scope for such a publication is wider in New South Wales than at home, and the competition for public support by the professional journals not so keen ; otherwise, it is difficult to see how a venture on such a scale can be justified.

That, however, is the business of the Institute, who are to be congratulated on their enterprise in becoming responsible for the production of an interesting and artistic publication. We wish the Institute and their Journal continued success.

# The Training of an Architect.

## Proposal to Eliminate the Unfit.

The Secretary of The Society of Architects, in a communication to the Press, points out that many persons present themselves as candidates for the membership examinations of architectural societies, but a considerable number of those who are relegated do not proceed further because these examinations are voluntary, and do not confer any statutory qualification to practise architecture, which is at present an open profession and therefore overrun with half-trained or entirely untrained men who assume the title and responsibilities of architects without proper training, and in some cases without any architectural qualifications, gaining their experience at the expense of their employers and the public.

In the absence of statutory education and registration of architects, a matter which for many years has been, and still is, being actively promoted by The Society of Architects, it is thought that something should be done at once to place these voluntary examinations on such a basis as to provide some safeguard in the interests of the public, of the profession, and of architecture.

A proposal has been made to the Council by some of the more prominent men in the profession that The Society of Architects should organise a system of education on similar lines to the Ateliers of the Ecole des Beaux Arts in Paris. In addition it is proposed to institute a method of examination which will eliminate from among the candidates those who do not show any real aptitude for the profession, and whose energies would be more profitably occupied in some other calling.

It is felt that this proposal constitutes a wise development, and one which should prove most popular with all grades of the profession, and the Council are taking active steps to carry it into effect at the earliest possible moment. To this end they have appointed a committee to confer with educationalists and others on the subject and to consider ways and means. In addition to three members of the Society appointed by the Council, the Right Hon. Lord Saye and Sele, Sir George Riddell, H. V. Lanchester, Esq., F.R.I.B.A., and A. R. Jemmett, Esq., F.R.I.B.A., are among those who have consented to serve on this committee, which has already met and taken the first steps towards the object in view. This Committee have already met and formulated the outlines of a proposal for carrying the scheme into effect, and there is every evidence of its practicability. Other gentlemen who are in sympathy with the scheme and prepared to assist the Society in putting it into operation at an early date are invited to communicate with the Secretary.

# The Society of Architects' Travelling Studentship.

## Regulations and Conditions, 1913.

This Competition is limited to Students of the Society, who have paid their subscriptions for the current year. (The maximum age limit is 28 years.)

The drawings, etc., must be delivered, carriage paid, at the Society's Offices, 28, Bedford Square, London, W.C., not later than 6 p.m. on the first day of May, 1913, without name, motto, or mark of identification, and must have attached to one of the drawings a sealed envelope containing the competitor's signature and postal address appended to a declaration that the drawings are the candidate's unaided work. The envelope and declaration form must be obtained from the Secretary.

The drawings will be numbered in order of their receipt, and a corresponding number will be placed on the envelope, which will not be opened until after the award has been made. Reasonable care will be taken of drawings or documents received in this competition, but the Council will not be responsible for loss or damage in connection therewith.

The Studentship is of the value of Twenty-five Pounds (£25), and carries with it the Silver Medal of the Society. The holder will be required to undertake, between June 1st and October 1st, 1913, an architectural sketching tour of not less than three weeks' duration, and must, within fourteen days after the award, notify the Secretary of the date of the commencement of the tour and its proposed locality. He will then receive an instalment of Fifteen Pounds (£15), and subject to the Council being satisfied with the work executed during the tour, the balance of Ten Pounds (£10) will be paid, and the Silver Medal presented to the candidate at the first Ordinary Meeting of the Session, or some other date to be fixed by the Council.

A diary of the tour must be submitted with the measured drawings, sketches and notes, all of which must be deposited with the Society before October 1st, 1913.

The Council reserve the right of withholding or varying the award for any reason deemed by them to be sufficient, and of exhibiting or reproducing the drawings, and their decision on any matter arising is to be final. The Studentship may only be held once by the same person.

A candidate who does not adhere to the conditions and instructions in every particular, will be disqualified.

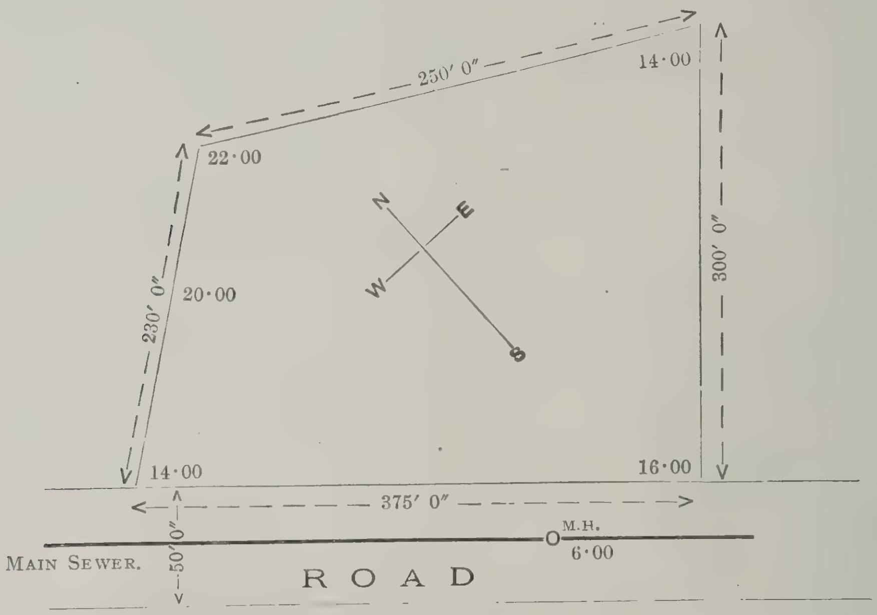
## Subject for 1913.

A group of Almshouses, cost not to exceed £6,000.

Housing to be provided for nine old men and nine old women, rooms for a Governor and a small Chapel to be included in the scheme. The front fencing and gates to be of an ornamental character.

For the purpose of the competition the cube is to be taken as follows: For Almshouses, etc., @ 7*d.* per foot cube. Chapel, @ 1*s.* per foot cube. Gates and fences at a reasonable cost. Cube to be measured from ground floor level to half way up the roof, the figures showing the cube and estimate to be placed on one of the drawings.

**Site.**—The Site is shown on the Sketch plan which also gives the levels of the ground, etc.



The road is to be taken as sewered and that gas and water mains, etc., are laid therein.

The buildings may be placed anywhere on the land at the discretion of the competitor. Due regard is to be given to light and to the living rooms having a sunny aspect.

**Accommodation.**—The accommodation for each tenement to be: Living room, bedroom, scullery and usual offices and conveniences. Each tenement to be self contained.

**Drawings required.**—Block plan drawn to the scale of 16 ft. to the inch showing:—

(*a*) Position of the buildings in relation to the road. (*b*) The laying out of the garden with walks, and paths, paved spaces, covered ways, fountains, statues, etc. (*c*) Drains and manholes with their falls and depths below ground. (*d*) Boundary walls, fences, gates, etc. (*e*) The points of the compass.

A complete set of working drawings to $\frac{1}{8}$ in. scale, such as would be required by a Contractor to carry out the work from, comprising :—

(1) Plans of each floor and roof and fencing, walls, gates, etc. (2) Elevations of each front. (3) At least three sections, two cross and one longitudinal. (4) At least one sheet of details including a $\frac{1}{2}$ in. detail of portion of the main front and any other part needing elucidation. (5) A perspective sketch is optional.

Each drawing must have endorsed thereon the following heading : " The Society of Architects' Travelling Studentship Competition, 1913."

The drawings must be executed on white paper (Imperial), be mounted on strainers or boards without borders or margins and bear no motto or distinguishing device.

**Notice to Competitors.**—In adjudicating on the designs submitted, special attention will be paid to the planning and design, suitability of the accommodation provided, the limit of cost, material and construction, compliance with bye-laws, draughtsmanship and general finish of the drawings and to strict adherence to these conditions.

## Students' Fourth Quarterly Competition, 1912.

### Notice of Revision of Conditions.

The attention of Students is drawn to a slight modification in the conditions as published in the last issue of the *Journal*, see page 478, November, 1912.

The accommodation for the nurses is to be two nurses' bedrooms and one nurse's sitting room.

Newly elected Students who have not received a copy of the Journal containing the Conditions, can obtain one on application to the Secretary.

## Architects and Surveyors' Approved Society.

A meeting of the representatives of the bodies interested in the formation of the above Society, viz., the R.I.B.A., the Surveyors' Institution, The Society of Architects and the Architectural Association was recently held.

Mr. Yerburg, the acting Hon. Secretary, was able to report a satisfactory response from intending members, and there was every evidence that the Society would meet with that support which was essential in the interests of all concerned.

It is proposed to presently call a meeting of the contributors to receive the report of the Committee and formally launch the Society on its way.

The Secretary of The Society of Architects, who is a member of the executive of the Approved Society, will be very glad to give any information to members or students, or supply entry forms.

## Extraordinary General Meeting.

An Extraordinary General Meeting of the Society will be held on Thursday, November 28th, 1912, at 8 p.m., for the purpose of altering the Articles of Association. Full particulars will be sent to every Member in due course.

## Meetings and other Fixtures, 1912.

Nov. 13th. The Society of Architects' Masonic Lodge Installation Meeting, Holborn Restaurant. 5 p.m.
,, 14th. Students' Annual Meeting, 8 p.m., and First Ordinary Meeting of the Session 1912-13. 8.30 p.m.—President's Address, Auditors' Report, etc.
Dec. 17th, 18th, 19th. Examinations for Membership in South Africa.
,, 25th. Students' Quarterly Competition closes.
,, 28th. Extraordinary General Meeting, 8 p.m.

## Opening of the Session 1912-13.

The First Ordinary Meeting of The Society of Architects for the Session, 1912-13, will be held at 28, Bedford Square, London, W.C., on Thursday, November 14th, at 8 p.m.

### Agenda :—

8 p.m. STUDENTS' MEETING :—

1. The Chairman to take the Chair.
2. Minutes.
3. Election of Chairman and Committee.
4. Presentation of Prizes by the President.

8.30 p.m. ORDINARY MEETING :—

1. The President to take the Chair.
2. Minutes.
3. Nominations and Announcements.
4. Ballot for Candidates for Membership.
5. Auditors' Report and Balance Sheet.
6. President's Inaugural Address.

Light refreshments. Smoking permitted.

THE

# Journal

OF

# The Society of Architects

FOUNDED 1884. INCORPORATED 1893.

Including Transactions and Architectural Notes.

No. 62. Vol. VI. DECEMBER, 1912. [New Series.

*The Society is not, as a body, responsible for the opinions expressed by individual authors and speakers.*

## Registration.

### The Attitude of the R.I.B.A.

Professor Reginald Blomfield, A.R.A., in the course of his Presidential Address to the R.I.B.A., said there had grown up a fairly general consensus of opinion that Registration, in some shape or another, was desirable, not only in the interests of architects, but in the interests of the public.

The Institute was pledged to the policy stated in the report of the Committee of 1907, and the Council had for some years endeavoured to give effect to that policy.

They were after a practical scheme, which would protect both the public and architects. Various solutions have been proposed, and the labours of the last few years had shown that it was a very difficult and intricate problem not to be settled off-hand, but by careful and exhaustive consideration of the case in all its aspects.

One of the first acts of the new Council had been to appoint a large and carefully selected Committee to consider the whole question of Registration, and it had strengthened it by the addition of a number of representative members from the provinces He asked them to allow this Committee time to deal with the question in all its bearings, and, when the recommendations of the Council came before them, not to look for impossibilities, but to give them careful consideration as practical men of affairs, and with an anxious regard to the future of architecture.

The object of a Registration scheme should not be to make architecture a close profession, regardless of professional skill. They did not want to repeat the history of the Trade Guilds in their later days, when their object was to surround their members with a jealously guarded ring-fence of monopoly. Their object was to put a stop to incompetence, and to establish and maintain a reasonable level of accomplishment, and to see that that level was reached by those who undertook the very responsible work of an architect.

*Photo. J. Russell & Son, Old Bond Street.*

# The New President.

Mr. Percy Burnell Tubbs is the third son of Mr. Henry T. Tubbs, J.P., of Nether Court, Church End, Finchley, and of Noble Street, E.C.

After serving his articles with the late Mr. Wm. Patterson, he continued his study of architecture and painting under M. Fernand Lamotte, in Paris, gaining further experience with Messrs. Ford & Hesketh, FF.R.I.B.A., of Aldermanbury, E.C., and subsequently with Messrs. Franklin & Andrews, Quantity Surveyors, of Ludgate Hill.

Mr. Tubbs commenced practice in the City of London over twenty years ago. The following are a few typical buildings erected from his designs :—

Offices, warehouses and factory Buildings including Godliman House, St. Paul's ; Demerara House, St. Dunstan's Hill ; Shanghai House, Botolph Lane, Eastcheap ; Bangor House, Shoe Lane ; 68, Aldersgate Street ; Canadian House, Little Britain ; the Caslon Foundry Building, Nos. 81, 82 and 83, Chiswell Street, and the London and South-Western Bank Building, Barbican and Golden Lane. Business premises in Ivy Lane, Newgate Street ; Whitecross Street, Redcross Street, Golden Lane, Fann Street and Cotton Street, all entailing the laying out of new streets and numerous buildings. The whole of Paper Street, E.C. He also laid out the Farringdon Market Estate of nearly two acres, situated between Shoe Lane, Stonecutter Street and Farringdon Street ; formed Farringdon Avenue and designed some thirty office and warehouse buildings on the Estate. Other works include the Grand Hotel, Convalescent Home, Assembly Hall, Villa Residences and Country Cottages at Littlestone-on-Sea, Kent ; St. Paul's Parochial Hall, Infants' School and addition to St. Mary's Schools, Finchley ; new wing to "Beaulieu," Wimbledon Park ; numerous town and suburban houses, the layout of the Littlestone-on-Sea, and Chiswick Park Estates.

As an arbitrator and expert witness Mr. Tubbs is frequently engaged in important cases. He represented Winchester House, and the Berkeley Hotel and was in other successful cases against the L.C.C., which went to the Tribunal of Appeal. He is Surveyor to the City and Counties Estates Limited. Mr. Tubbs is a Fellow of the R.I.B.A., and a Member of the Royal Sanitary Institute, the Concrete Institute, the Royal Photographic Society and the Society of Color Photographers. He joined The Society of Architects ten years ago, and from the first took the keenest interest in its work. In 1906, he was elected a Member of the Council, and two years later became Vice-President, an office which he held for four years in succession, and which he relinquished for that of President.

He is an active and ardent worker in the cause of Architectural Education and Registration, and is thoroughly in sympathy with the aims and policy of the Society in these and other matters. His long apprenticeship to office has kept him in touch with every detail of the Society's affairs, and his recent unanimous election as President shows that he has the entire confidence and support of his colleagues and the Society generally. He is probably the youngest President which the Society has had, and his enthusiasm, energy and initiative should be a valuable asset to the Society, which, under his guidance will take a still more active part in that progressive policy of professional reform which has always been so marked a feature of its work.

Mr. Tubbs's energies are by no means confined to professional matters, but extend to golf, shooting, photography, and other recreations. At golf he has captained the Finchley Club, and is a member of the famous Littlestone Golf Club, with a handicap of 3.

# Proceedings.

THE First Ordinary Meeting of The Society of Architects for the Session, 1912-13, was held at 28, Bedford Square, W.C., on Thursday, November 14th, 1912, at 8.30 p.m.

The President, Mr. Percy B. Tubbs, F.R.I.B.A., having taken the Chair, it was resolved that the Minutes of the previous Meeting having been printed in the *Journal* be taken as read. The Minutes were then confirmed and signed.

Nineteen nominations for Membership, and three for Studentship were announced.

The ballot was then taken, and the following candidates were declared to be duly elected :—

## As Members :—

| | |
|---|---|
| Anderson. James Donaldson, | Oamaru Buildings, Smith Street, Durban. |
| Ash. Sidney, | 14, Grey Street, Newcastle-upon-Tyne. |
| Bradley. William, | 222, Rishton Lane, Great Lever, Bolton. |
| Burr. Frederick Malcolm, | Finsbury Court Finsbury Pavement, E.C. |
| Carter. Wilfrid Lawson, | Borough Surveyor's Office, Southend-on-Sea. |
| Clark. Thomas Walker, | 12, George Street, Falkirk. |
| Clegg. George Beedham, | 5, King Street, Morley. |
| Hackett. John Josephus, | 32, Paradise Street, Birmingham. |
| Hall. Stanley A., | 3, Featherstone Buildings, High Holborn, W.C. |
| Harrison. Thomas, | 14, Grey Street, Newcastle-upon-Tyne. |
| Hurst. Godfrey Thomas, | 13-14, Southern Life Buildings, Smith St., Durban. |
| Keats. Walter Osborn, | 8, Brandreth Road, Mannamead, Plymouth. |
| Lyons. Henry John, | Ivanhoe, Waverley Avenue, Fairview, Dublin. |
| Moss. Donald John, | 44, Linden Grove, Peckham Rye, S.E. |
| Perry. Richard Thomas, | 322-3, Pacific Buildings, Vancouver. |
| Phayre. Harold, | 12, The Promenade, Egremont. |
| Roberts. William Henry Ernest, | 100, St. John's Hill, Clapham Junction, S.W. |
| Sanderson. Frank, | Pinchinthorpe, Guisbrough. |
| Smith. Henry Percy, | 5, Foregate Street, Worcester. |
| Surtees. Ernest Charles, | 2, Hall Street, Barnard Castle. |
| Sherlock. Edward Denton, | 25, Lever Street, Manchester. |
| Thompson. Robert, | Upper High Street Chambers, Bromsgrove. |
| Treeby. Phillip Edward, | Consolidated Buildings, Johannesburg. |
| Webber. Huart, | 5, New China Bazar Street, Clive Street, Calcutta. |
| Wilson. Frederick Candelent, | P.O. Box 11, Salisbury, Southern Rhodesia, |

## As Students :—

| | |
|---|---|
| Davies. Evan | 8, Cardiff Street, Aberdare |
| Howes. Alexander James, | 61, Stormont Road, Clapham Common, S.W. |
| Hunt. Stanley, | Studland, Wallis Road, Basingstoke. |
| Millen. David, | Newington House, Newington, Sittingbourne. |
| Schyff. Robert Clasky Vander, | c/o W. J. McWilliams, Port Elizabeth. |
| Tapping. Frank, | Bedgrove House, near Aylesbury. |
| Williams. William Robert, | 2, Sherbonne Place, Cheltenham. |

### AUDITORS' REPORT AND BALANCE SHEET.

MR. ELLIS MARSLAND, Honorary Auditor, in presenting the accounts for the year ended the 31st of October, said that the general expenses were nearly £100 less than last year, due principally to the fact that there were no legal expenses chargeable to this year's account. The cost of producing the Society's publications had also decreased. More had been spent in awards for the Students' Competitions, and the Society's donations for benevolent purposes had increased from £5 5*s.* 0*d.* to £53 10*s.* 0*d.* About half of this was on account of unusual calls, such as the "Driver" Fund, and the remainder was due to the action of the Council in increasing the Society's annual subscription to the Architects' Benevolent Society and giving a donation in addition. This action he thought would be heartily endorsed by the Members in view of the prosperous financial condition of the Society. A sum of £152 19*s.* 3*d.* had been written off for bad debts and £218 11*s.* 9*d.* for depreciation on premises and furniture, etc. The gross surplus for the year, calculated on previous procedure, worked out at £583 9*s.* 6*d.*, but this year the Council had, very rightly he thought, capitalized the entrance fees amounting to £241 10*s.* 0*d.*, and had also written off a sum of £89 0*s.* 0*d.* on the leasehold premises, and the Society's investments had depreciated by about £54. The net surplus for the year was therefore just on £200 0*s.* 0*d.*, which he thought was a very satisfactory result.

The income from subscriptions had increased by £144 0*s.*0*d.* per annum. The entrance fees had been capitalized and not taken into revenue and a sum of £100 had been allocated therefrom to the Professional Defence Fund, the balance being carried to surplus. The Professional Defence Fund was a new item and was the commencement of what it was hoped would be an exceedingly valuable and practical privilege to the Members. The Society was he believed the first of its kind in this country to form a fund for this purpose.

There was a decrease in the income from publications compared with last year as was foreshadowed in the last financial report that being an exceptional year, but after allowing for this, the average income had been maintained. He pointed out that the actual cost to the Society of printing and postages in connection with the *Journal* and *Year Book* for the year was £51 8*s.* 1*d.* The Society was one of the few, if not the only one of the professional Societies which carried on its own business department in connection with the advertisement side of its publications, and was also one of the very few who was able to show so satisfactory a result therefrom. The Examination fees showed a slight falling off, but that was always a fluctuating item and it would be noticed that there was a considerable margin of profit on the Examination account. The other items appeared to be normal.

Turning to the Balance Sheet, Mr. Marsland said that the liabilities for sundry creditors was considerably more in regard to subscriptions paid in advance and less in regard to other items.

# The Society of Architects' Revenue Account and Balance Sheet for the Year ended 31st October, 1912.

## REVENUE ACCOUNT.

| | £ | s. | d. | £ | s. | d. |
|---|---|---|---|---|---|---|
| To EXPENSES— | | | | | | |
| General .. .. .. | 113 | 1 | 2 | | | |
| House .. .. .. | 123 | 6 | 4 | | | |
| Postages .. .. | 107 | 14 | 9 | | | |
| Printing and Stationery .. | 145 | 4 | 1 | | | |
| Rent, Rates and Taxes .. | 116 | 10 | 6 | | | |
| Salaries .. .. .. | 557 | 1 | 3 | | | |
| Commission .. .. | 133 | 7 | 7 | | | |
| | | | | 1296 | 5 | 8 |
| ,, PUBLICATIONS— | | | | | | |
| Printing & Postages, *Journal* | 512 | 11 | 11 | | | |
| ,, ,, *Year Book* | 133 | 16 | 8 | | | |
| | | | | 646 | 8 | 7 |
| ,, SOUTH AFRICAN BRANCH .. .. | | | | 37 | 8 | 9 |
| ,, ANNUAL DINNER .. .. .. | | | | 97 | 11 | 11 |
| ,, EXAMINATIONS .. .. .. | | | | 39 | 1 | 1 |
| ,, STUDENTS' COMPETITIONS— | | | | | | |
| Travelling Studentship .. | 25 | 0 | 0 | | | |
| Architectural Scholarship .. | 10 | 0 | 0 | | | |
| Quarterly Competitions .. | 6 | 5 | 6 | | | |
| | | | | 41 | 5 | 6 |
| ,, BENEVOLENCE— | | | | | | |
| SUBSCRIPTION TO ARCHITECTS' BENEVOLENT SOCIETY .. | 10 | 10 | 0 | | | |
| DONATION Do. Do. .. | 15 | 0 | 0 | | | |
| Do. Do. DRIVER FUND, &c. | 28 | 0 | 0 | | | |
| | | | | 53 | 10 | 0 |
| ,, BAD DEBTS .. .. .. .. | | | | 152 | 19 | 3 |
| ,, INTEREST ON LOAN .. .. .. | | | | 37 | 2 | 1 |
| ,, DEPRECIATION— | | | | | | |
| On Leasehold Premises .. | 89 | 0 | 0 | | | |
| ,, Furniture .. .. | 55 | 7 | 3 | | | |
| ,, Library Books .. | 20 | 3 | 6 | | | |
| ,, Investments .. .. | 54 | 1 | 0 | | | |
| | | | | 218 | 11 | 9 |
| ,, SURPLUS FOR THE YEAR .. .. | | | | 198 | 19 | 6 |
| | | | | £2819 | 4 | 1 |

| | £ | s. | d. | £ | s. | d. |
|---|---|---|---|---|---|---|
| BY SUBSCRIPTIONS— | | | | | | |
| MEMBERS .. .. .. | 1905 | 15 | 0 | | | |
| STUDENTS .. .. .. | 124 | 8 | 6 | | | |
| | | | | 2030 | 3 | 6 |
| ,, PUBLICATIONS— | | | | | | |
| Advts. and Sales, *Journal* .. | 424 | 3 | 0 | | | |
| ,, ,, *Year Book* | 170 | 17 | 6 | | | |
| | | | | 595 | 0 | 6 |
| ,, ANNUAL DINNER .. .. .. | | | | 62 | 19 | 0 |
| ,, EXAMINATION FEES .. .. .. | | | | 94 | 18 | 0 |
| ,, INTEREST ON INVESTMENTS .. .. | | | | 31 | 1 | 1 |
| ,, SUNDRY RECEIPTS .. .. .. | | | | 5 | 2 | 0 |
| | | | | £2819 | 4 | 1 |

# BALANCE SHEET.

|  |  |  |  | £ | s. | d. | £ | s. | d. |
|---|---|---|---|---|---|---|---|---|---|
| To SUNDRY CREDITORS— |  |  |  |  |  |  |  |  |  |
| Subscriptions paid in advance |  |  |  | 62 | 9 | 6 |  |  |  |
| Sundry .. .. .. |  |  |  | 365 | 13 | 1 |  |  |  |
|  |  |  |  |  |  |  | 428 | 2 | 7 |
| ,, BANK LOAN ON SECURITY OF INVESTMENTS .. .. |  |  |  | 900 | 0 | 0 |  |  |  |
| ,, INTEREST TO DATE .. |  |  |  | 13 | 8 | 3 |  |  |  |
|  |  |  |  |  |  |  | 913 | 8 | 3 |
| ,, BUILDING FUND .. .. |  |  |  |  |  |  | 104 | 17 | 0 |
| ,, PROFESSIONAL DEFENCE FUND .. |  |  |  |  |  |  | 100 | 0 | 0 |
| ,, SURPLUS— |  |  |  |  |  |  |  |  |  |
| Balance as at 31st Oct., 1911 |  |  |  | 2626 | 5 | 4 |  |  |  |
| Entrance Fees, 1911-12 | 241 | 10 | 0 |  |  |  |  |  |  |
| *Less* Professional Defence Fund | 100 | 0 | 0 |  |  |  |  |  |  |
|  |  |  |  | 141 | 10 | 0 |  |  |  |
| Surplus from Revenue Account, 1911-12 .. .. |  |  |  | 198 | 19 | 6 |  |  |  |
|  |  |  |  |  |  |  | 2966 | 14 | 10 |
|  |  |  |  |  |  |  | £4513 | 2 | 8 |

|  | £ | s. | d. | £ | s. | d. |
|---|---|---|---|---|---|---|
| BY LEASEHOLD PREMISES .. .. | 2855 | 12 | 6 |  |  |  |
| *Less* DEPRECIATION .. | 89 | 0 | 0 |  |  |  |
|  |  |  |  | 2766 | 12 | 6 |
| ,, FURNITURE— |  |  |  |  |  |  |
| BALANCE FROM LAST ACCOUNT | 339 | 3 | 6 |  |  |  |
| ADDITIONS DURING THE YEAR | 99 | 7 | 6 |  |  |  |
|  | 438 | 11 | 0 |  |  |  |
| *Less* DEPRECIATION .. | 55 | 7 | 3 |  |  |  |
|  |  |  |  | 383 | 3 | 9 |
| ,, LIBRARY— |  |  |  |  |  |  |
| BALANCE FROM LAST ACCOUNT | 89 | 2 | 5 |  |  |  |
| ADDITIONS DURING THE YEAR | 42 | 18 | 7 |  |  |  |
|  | 132 | 1 | 0 |  |  |  |
| *Less* DEPRECIATION .. | 20 | 3 | 6 |  |  |  |
|  |  |  |  | 111 | 17 | 6 |
| ,, SUNDRY DEBTORS— |  |  |  |  |  |  |
| Members .. .. .. | 116 | 11 | 0 |  |  |  |
| Students .. .. .. | 9 | 11 | 6 |  |  |  |
| Advertisers .. .. | 144 | 14 | 3 |  |  |  |
| Sundry .. .. .. | 38 | 19 | 0 |  |  |  |
|  | 309 | 15 | 9 |  |  |  |
| *Less* RESERVE FOR BAD DEBTS | 93 | 14 | 4 |  |  |  |
|  |  |  |  | 216 | 1 | 5 |
| ,, INVESTMENTS— |  |  |  |  |  |  |
| £568 18s. 8d. Metropolitan Consolidated Stock @ 74¼ | 422 | 8 | 8 |  |  |  |
| £750 Consols @ 73¾ .. | 553 | 2 | 6 |  |  |  |
|  |  |  |  | 975 | 11 | 2 |
| ,, CASH— |  |  |  |  |  |  |
| Petty Cash .. .. | 10 | 1 | 8 |  |  |  |
| Union of London and Smith's Bank Current Account .. | 49 | 14 | 8 |  |  |  |
|  |  |  |  | 59 | 16 | 4 |
|  |  |  |  | £4513 | 2 | 8 |

*We have audited the above Balance Sheet with the Books of the Society, and have obtained all the information and explanations we have required. In our opinion such Balance Sheet is properly drawn up so as to exhibit a true and correct view of the state of the Society's affairs according to the best of our information and the explanations given us and as shewn by the books of the Society.*

140, LEADENHALL STREET, E.C.
LONDON, *November 11th*, 1912.

ELLIS MARSLAND, *Hon. Auditor.*
BOLTON, PITT & BREDEN, *Auditors.*

The loan from the Bank had been reduced from £1,500 to £900, a reduction of £600 during the year. He expressed the hope that during the coming year the loan might be entirely extinguished.

In regard to the leasehold premises, proper depreciation had been made and they now stood at £2,766 12*s.* 6*d.*, and he would remind the Members that the premises were free of mortgage or any other permanent charge.

The furniture and library, etc., had increased in value and the amount outstanding from sundry debtors showed a decrease of £112 0*s.* 0*d.*.

The investments, as had been already pointed out, had depreciated, and the net result was that their total surplus had increased by a sum of £340, and now stood at nearly £3,000.

The Finance Committee had continued their policy of writing off bad debts, writing down investments, and allowing for proper depreciation on other items which could be so charged, and the balance sheet showed that the financial stability of the Society was still increasing. In his opinion the business of the Society was being conducted on sound financial lines. The books had been admirably and accurately kept, for which due credit should be given to the person responsible, Mr. W. E. Wanmer.

MR. C. L. R. TUDOR, in seconding the report, agreed with the Honorary Auditor that it showed a very satisfactory state of things. It was a most carefully prepared report, and the Council were to be congratulated upon being the first to inaugurate a Professional Defence Fund, having regard to the liabilities of architects after recent decisions in the law courts. It was a most necessary protection and one which the Members would appreciate.

There being no questions raised, the Auditors' Report and Balance Sheet were unanimously adopted.

### THE PRESIDENT'S ADDRESS.

THE PRESIDENT, MR. PERCY B. TUBBS, F.R.I.B.A., then read his inaugural address.

MR. GEO. E. BOND, J.P. (Past President), in moving a vote of thanks to the President, said it afforded him the greatest pleasure to do so after the very able, instructive and practical address to which it had been their privilege to listen. Those who had grasped its full significance were full of hope for the future, for they saw that their President was conscious of the fact that he stood at the head of a real, live, progressive organization; one full of vitality and energy; and one which by the nature of its constitution was in close touch with the general body of architects throughout the length and breadth of the United Kingdom if not of their great Empire. Knowing the difficulties under which their practice was frequently carried out, the Society was determined to promote legislation for the purpose of redressing their grievances and helping them to realize all their hopes and wishes. Although a certain small section of the profession—which through immaturity and inexperience were least able to understand or appreciate the difficult problems facing them—had determined in a narrow, mean, and somewhat arrogant spirit, to wreck if possible the one grand opportunity they had for the unification of the profession under one banner, still the Council of the Society were extremely desirous of working in perfect harmony with the experienced leaders of thought in the profession, for the purpose of securing that unity of action which was absolutely essential to ultimate success, not only in regard to Registration, but also on educational, ethical, and other matters which from time to time might be found necessary, in order to guide the evolutionary progress of the profession as a whole along those channels which would lead to its highest and most honourable development. That consummation could only be achieved as a result of combined action among the leaders in all sections. The Society's Council and Officers had at all times endeavoured to act up to a full sense of their responsibilities, but whereas hitherto their greatest efforts had been fixed upon the Registration problem, recent events had proved to them that it was necessary to accelerate to a great extent their rate of progress. They must be prepared to widen the sphere of their activities and perform all the functions, educational, ethical, and practical, which came within the scope of a world-wide progressive professional body. The Society was eminently fitted to undertake that work because its action was free and its machinery and management was simple and up-to-date. It was not necessary, in order to attain their desires that they should set in motion an elaborate and complex scheme of machinery—circumlocutory methods were not tolerated in the Society whose policy had been very clearly set before them by their President. He was sure that policy would be very heartily endorsed by every Member of the Society and at least a thousand other architects outside the Society, whose pleasure he hoped it would be to join them and thus actively support the President in his efforts to promote the truest and best interests of the profession generally.

MR. HERBERT W. MATTHEWS (London), in seconding the vote of thanks, said they all looked forward to Mr. Tubbs' year of office which would still further advance the interests of the Society as had been done during the past years, and in welcoming him and his address they did so as an old friend, knowing that under his direction the affairs of the Society would be well administered.

MR. BOND then put the proposition to the meeting, and it was unanimously carried.

THE PRESIDENT briefly acknowledged the vote of thanks and the proceedings terminated.

# South African Branch.

SIXTH ANNUAL REPORT.

The Annual Meeting of the South African Branch of The Society of Architects (London), was held on October 16th, at Johannesburg. Mr. E. H. Waugh, A.R.I.B.A., President, occupied the chair, and in a review of the year's work said, the membership stood as follows: Members, thirty-seven; Students, six; Honorary Members, two. The Council has had, during the year, to consider the draft Registration Bill for Architects within the Union of South Africa. They were of opinion that the Registration Act should be confined to (1) qualification, (2) registration, (3) misconduct, or unprofessional practice, and that efforts should be made to obtain a legalized scale of fees. A compulsory Bill should not go beyond these bounds, and the professional individual liberty of each architect should remain as free as before except so far as it interfered with the general public interest through incompetence or dishonesty. The Bill was still in the arena of discussion and should it be arranged to meet the wishes of the Society, the Council proposed to assist its passage by funds and also to approach the Head Council in London on the subject.

The Society had not suffered through the failure of the recent negotiations for amalgamation with the Royal Institute of British Architects, but had rather strengthened its position. The student class did not grow in that country. The student was, as a rule, somewhat *de trop* in architects' offices. The copying and duplicating processes had taken much from the usefulness of the pupil in the office. South Africa was not training its own architects to any extent and, for the next generation at least, would continue to use men from Overseas. Other professions offered greater financial reward, and architecture was attended to mainly by those from other countries, and the same was also true of the building trades. The country generally lacked the systems of other lands in dealing with the architects of the future, and the Government had not yet equipped an architectural studio. The altered conditions regarding apprenticeship now demanded a fresh system for teaching youths properly, and a registration Act would be extremely useful in the future in preventing the entrance of numerous improperly trained and immature men from practising on the pocket of the public.

It was high time the country gave up its slavish adherence to a stiff rectangular block system of Town Planning, and went in for something more suitable. He trusted that the future Councils would be able to bring the peculiar training of architects into co-operation with the land surveyors and that the Government would provide by law a properly trained board, which could be empowered to prevent eyesores in buildings and to obtain an adherence to a connected system of architecture in the public streets. He had to thank the Honorary Secretary, Mr. D. Ivor Lewis, and also the members of the Committee, for their unfailing help and courtesy to him during his year of office.

Mr. G. W. Nicholas seconded the adoption of the report, and expressed the appreciation of the Council of the devotion of Mr. Waugh during his tenure of office as President.

The report was adopted, as was also the report of the Treasurer, Mr. M. J. Harris, who presented a financial statement showing a credit balance of £59.

STATEMENT OF ACCOUNTS FOR THE YEAR ENDED SEPTEMBER 30TH, 1912.

| RECEIPTS. | £ | s. | d. | EXPENDITURE. | £ | s. | d. |
|---|---|---|---|---|---|---|---|
| By Balance from last year .. | 53 | 7 | 9 | To Royal Sanitary Institute Congress .. .. | 1 | 1 | 0 |
| ,, Refund of Registration Loan from the Transvaal Institute of Architects | 12 | 0 | 0 | ,, Annual Soiree and Exhibition of Drawings .. | 33 | 5 | 7 |
| Moiety of Subscriptions from the Parent Society | 37 | 8 | 9 | ,, Examinations (Advertising) | 2 | 6 | 6 |
| | | | | ,, Bank Charges .. .. .. | 1 | 1 | 0 |
| | | | | ,, Professional Journals (Subscriptions) .. .. | 1 | 4 | 0 |
| | | | | ,, Secretary's Petty Cash .. | 4 | 15 | 7 |
| | | | | ,, Balance at Bank .. .. | 59 | 2 | 10 |
| | £102 | 16 | 6 | | £102 | 16 | 6 |

Examined and found correct,
S. C. DOWSETT, *October 5th*, 1912.
R. HOWDEN, *October 11th*, 1912.

M. J. HARRIS, *Treasurer.*

The election of Officers was then proceeded with. It was notified that a ballot was unnecessary as there was no contest. Mr. Waugh accordingly called on Mr. M. J. Harris, the only nomination for the office of President, whom he declared elected, to take the chair.

### THE PRESIDENT'S ADDRESS.

Mr. Harris in the course of his remarks said that architecture in the city of Johannesburg would probably compare favourably with that of most European States. But here, as elsewhere, the architects had been handicapped by commercia considerations and speculative builders were disfiguring most of the residential suburbs. Municipalities and other authorities should be vested with sufficient powers to deal with such contingencies. In France and other places where the influence of art on national character was appreciated, there was a Minister of Fine Arts. Possibly the democratic conditions prevailing among British people would prevent the appointment of so autocratic an officer, but surely some way could be found to regulate the individual in the interests of the community.

In pursuing such an inquiry they were not too greatly encouraged by the results of municipal and Government endeavour. Unfortunately official restrictions seemed to have resulted in what might be termed anarchy in certain well-known instances. He urged the importance of greater thought being given to town planning. The difference between a proper system of town planning and the present method of indiscriminate design and often the absence of design was the difference between a disciplined army and an unregulated mob.

He suggested the appointment of an Advisory Board of Architecture. Such a Board would be free from all official restrictions and he had no doubt that the love of art would induce many of the leading architects to serve on such a Board in honorary capacities. The Board would advise both Government and Municipalities in the desired direction. Probably one of its recommendations, with respect to new important public buildings, would be in favour of architects' competitions, present systems of patronage and official work. The exhibition of drawings attracted criticism at a profitable stage whereas under the present system criticism was not available until it was too late. With competition a larger play would be allowed for the exercise of that local patriotism which, after all, was the making of every town. With competition too they would achieve a further end, the creation of greater public interest in architecture and art generally.

There was a lot of useful work ahead of the Society. It was their duty to consolidate by good fellowship the professional bodies in this country, so as to bring influence to bear on civic bodies and on individuals in the desired direction, and thus assure that posterity shall not judge this to have been a country of mean ideals with cities of lost opportunities.

Officers and Council were re-elected for the ensuing year as follows: Honorary Secretary, Mr. D. Ivor Lewis; Honorary Treasurer, Mr. G. W. Nicolay; Members of Council, Messrs. J. F. Beardwood and S. C. Dowsett, the Retiring President (*ex-officio*), and the Local Honorary Secretary at Pietermaritzburg, Mr. C. H. Stott.

Mr. E. J. Wellman was unanimously selected as the Society's Delegate to the Conference on Sanitation and Public Health, to be held in Johannesburg during December under the auspices of the Royal Sanitary Institute.

Messrs. D. M. Sinclair and Burton were appointed as the Society's Auditors.

Thanks were extended to the Retiring President and Officers for past year's services.

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## SOUTH AFRICAN BRANCH OF THE SOCIETY OF ARCHITECTS.

This is a flourishing little body of architects in South Africa, who have their headquarters in Johannesburg; Mr. D. Ivor Lewis being the Honorary Secretary. The Annual Meeting was held last week, when Mr. E. H. Waugh relinquished his position as President in favour of Mr. M. J. Harris, who had formerly acted as Treasurer. The branch numbers fewer than fifty members, but it is in a flourishing position financially and in prestige.—*The Architects' and Builders' Journal.*

# The Society of Architects.

INAUGURAL ADDRESS OF THE PRESIDENT (MR. PERCY B. TUBBS, F.R.I.B.A.)

I WISH to express my appreciation of the honour which the Members have conferred upon me in unanimously electing me President of the Society, and my sense of the responsibility incurred by the holder of that office, the highest which it is in the power of the Society to confer upon any of its Members. I also feel that my task will be rendered more difficult than usual in having to follow my predecessor Mr. Bond, who has rendered the Society such great service, particularly during the past four years that he has occupied the Presidential Chair, but I realize to the full that I shall have the co-operation and assistance of the entire Council, and with their support and the help of the Society's capable and obliging permanent staff—who are always ready to afford one any assistance that lies in their power, I hope I shall be able to fulfil the office with some credit to myself and advantage to the Society.

It is customary for the President to present an address embodying his personal views on matters affecting the interest of the Society and the profession, but owing to the fact that there are in the United Kingdom some eighteen Architectural Societies and that each President has a similar duty to perform in the way of an address, there is necessarily some overlapping on professional matters and the task of preparing an address is one of unusual difficulty.

The Annual Report of the Council, which has been for some time in the Members' hands, deals with the growth and development of the Society in detail, and therefore, I will only touch briefly upon one or two points in connection therewith.

It has been found advisable by the Council during the past year, to revise the Articles of Association so as to provide machinery for the more effective administration of the Society's affairs as a corporate body, both now and in the future, and for extending its scope and sphere of utility.

The proposals for the re-organization of the Society are already in the Members' hands and as no new principles are introduced it is confidently hoped that the Council's proposals will be confirmed.

## EDUCATION AND ELIMINATION.

They include the introduction of a new class of students to be designated "Graduates," who will be men who have been examined as to their artistic capabilities with a view of eliminating those who do not show sufficient artistic ability to become successful practicing Architects of the high standard that the future will demand. Nothing, perhaps, has done more in the past to lower the standard of Architecture and to retard its progress than the entry into the profession of those who have not the instinct for Architecture—it has been detrimental to all concerned.

The community has got common-place building instead of Architecture and the profession has got discredit, while many very capable architects have been placed in a false position and those of special aptitude denied that real and permanent success they might have achieved in some other and to them, more congenial profession.

This raises the question of Architectural training generally in regard to which a special Committee are already actively at work on the details of a scheme for the establishment of Architectural Ateliers in the United Kingdom, on the lines of those which are so successfully carried on in Paris.

This Committee have already held several meetings, and I have no doubt will be able to come to a satisfactory conclusion in due course. I shall hope to see their report adopted and carried into effect without delay, so that before long, Ateliers may be established both in London and the large provincial towns. The Council, in taking a step so fraught with possibilities for good, hope for and confidently anticipate the cordial approval and co-operation of that large and evergrowing body of professional opinion, which is alive to its value and necessity. A question of such vital interest to the future of Architecture does not concern this Society alone. The idea being to supplement the existing methods of training rather than to supplant them, it should receive the support of every Architectural Society. We therefore invite the whole-hearted and active co-operation of the Royal Institute of British Architects and its allied Societies and of all other interested bodies so that we may accomplish more quickly and more efficiently a reform which we are convinced is in any event bound to come in the near future.

Those who have studied the various methods of Architectural training are of opinion that while there may be some faults or weaknesses in points of detail in the French system, yet it has proved in principle to be of the greatest possible advantage to the profession where it has been adopted. This is particularly the case in America where since the introduction of the Beaux Arts system, the whole tone and standard of Architectural design has been enormously raised within a comparatively short period.

In the United Kingdom there are a number of Architects of great ability and eminence, and we may be said to possess a distinctive Architectural style particularly in domestic work, yet we are far behind other countries in the public appreciation of Architecture as an art and in the standard of Architectural design as applied generally.

## PUBLIC RECOGNITION AND APPRECIATION OF ARCHITECTURE.

I think we may venture to believe without undue optimism that we are fast approaching a time when Architecture will at last come into her own again, and resume that place in the public estimation which is her due, and which she already enjoys in more favored countries. On all sides we see indications of an increasing public interest in the greatest of the fine arts.

Parliament has recently for the first time in this country, so far as I am aware, taken Architecture seriously, and during the debate on the proposed St. Paul's Bridge, laid down the principle that no public improvement should be carried out without due consideration being given to the Architectural aspect or without consulting those qualified by nature and training to advise. Then the Town Planning Act (again for the first time in this country) has officially recognized the value of Architectural beauty and has given it the sanction and authority of an Act of Parliament, and the Art of Architecture is recognized and protected to some extent by the recent Copyright Act. These are what I believe to be signs of the times, signs that may be noticed with increasing frequency both in the Press and in ordinary daily intercourse.

It is for us to rise to the occasion, and if we expect recognition as Artists, we must be Artists and well trained ones too. Unfortunately, however, it has long been felt by those who have given much thought to the training of Architects, that our present system is far from satisfactory and not adapted to produce the trained Artist. Since the breakdown of the pupilage system, which was so scandalously exploited by a previous generation, great progress has undoubtedly been made in building up Architectural schools to replace it. We have done the best we could, but hampered as we have been by our own haphazard upbringing and by our own lack of theoretical and systematic training, it was not to be expected that we could know all at once how best to organize a perfect system of Architectural education or be in a position to impart a theoretical training which we ourselves had not received.

It is generally conceded I believe, that however well our schools may teach the various branches of knowledge with which an Architect should be acquainted, they are not so successful in teaching the student the one thing needful, viz., how to apply this knowledge. They may teach everything connected with Architecture, except the art of Architecture itself, the art of design. I believe I am right in saying that the most enlightened opinion of the day realizes how far we are in this respect below the Continental schools, more particularly those of Paris, to which so many Architectural students are going every year owing to the lack of facilities in their own country.

The Society of Architects has always striven in the cause of Architectural education, and the Council are of opinion that the time has arrived to make a determined effort to lift our educational system to the level of that obtaining on the Continent.

This is no light undertaking, and it cannot be brought about all at once, but your Council believes that an important step towards this end may be achieved by their proposal to bring within the reach of all concerned those educational facilities which have been responsible for producing most of the best Architects of the day, both in Europe and America.

### REGISTRATION OF ARCHITECTS.

The Statutory Education and Registration of Architects is a question which the Society has made its own and with which it has been identified for upwards of twenty-eight years, and in order to achieve the result which we all have so much at heart negotiations were entered into with the Council of the Royal Institute of British Architects more than two years ago. The negotiations were primarily on the Registration question only, but the proposals of the Royal Institute Council differed so essentially in principle from those of the Society that we could not accept them, and the only way out of the difficulty so far as the Institute was concerned, was to make provision for the Members of the Society to join the Institute so that in any Registration Bill put forward by the Institute their interests would be protected. In other words the proposed fusion was to the Society merely a means to an end, and that end was Registration.

The Society have always stated that if the Royal Institute will produce a Registration Bill with which they can agree they will step aside and let the Institute lead, and the Council of the Society kept their word by accepting the proposals of the Council of the Royal Institute. As you all know, the proposals were submitted to the members of the Institute in General Meeting, but after a lengthy and somewhat heated discussion the whole matter was referred back to their Council for further consideration, and they have been considering it in Committee ever since. This action was taken by the members of the Institute more because the proposal was complicated by the introduction into the proposed Agreement between the two bodies, of all sorts of provisions, including the heads of a Registration Bill, than because the principle of the scheme was objected to.

Until the Committee's report is issued it is not possible for the Council of the Institute to make any official statement to this Society, but the negotiations have not been broken off, which is a great advantage, as it is always possible that the two bodies may meet again and resume their deliberations. Unfortunately, we are not in a position to guarantee that the negotiations will be renewed, and in the meantime the work of the Society on behalf of Registration has been held up for two years, and if we are to await the result of the deliberations of the Committee of the Institute before taking any action, the whole question may be retarded for an indefinite period.

We feel that the more delay there is in introducing a Registration Bill into Parliament the less chance there is of its becoming an Act, consequently it would be unwise in the interest of our members to further delay the matter pending a final report from the Institute. Registration is of such vital importance that it cannot be left in abeyance indefinitely, and under these circumstances we feel it a duty to the members to introduce the Society's Bill into Parliament at the earliest possible moment, and we hope that it will be presented during the present Session.

We do not yet know what attitude the Royal Institute of British Architects will adopt in this event, but we do know that the present Council, and the Institute as a corporate body, are pledged to Registration, and further, seeing that the R.I.B.A. Council was returned last June for the express purpose of carrying the Registration movement a step further, I do not see how they can consistently oppose the Society's measure, or what they can gain by doing so.

I am glad to say that a better feeling undoubtedly exists between the Society and the R.I.B.A. than ever before, and if full advantage is taken of this on both sides, great progress may be expected in the near future, not only with regard to Registration but in connection with other necessary reforms that are urgently needed in the profession.

## Official Architecture.

The question of official Architects is one which most seriously affects the future of our profession. Just when a generation of able men has arisen who have devoted their lives to the study of the more monumental aspect of Architecture, we find the growth of a system which threatens to deprive them of their livelihood and of any opportunity of placing their special attainments at the disposal of the community.

But, although the growth of the practice of employing official Architects deprives the independent and specially trained men of the bulk of the public work, it is necessary to endeavour to approach the subject from the broadest possible point of view, in the interest of the public and the advancement of Architecture, for after all, Architects exist for the good of the community.

I think that the present system only exists because the public is misinformed, and it will only continue to exist just as long as the indifference and ignorance of the public lasts.

The public has a right to the services of the best talent in the country, but under the present system it does not get it, although it may be under the impression that it does.

There can be no doubt that every building erected by public authorities should be designed by the one man in the country who is best able to solve the particular problem involved. The system of employing the official Architect does not insure this, and the public interest suffers in consequence. Instead of securing the best available Architect by public or limited competition or otherwise, we find Corporations and Government departments entrusting important buildings, requiring special skill in design, to the officials who were appointed to their positions for qualities of an entirely different character, such as administrative ability or because of their special qualifications as surveyors.

The public does not seem able to discriminate between knowledge and skill, the knowledge of the requirements of a building or of a public department, which other than Architects may acquire, as distinct from the trained skill of the designer in the use of that knowledge when acquired, which no one but an Architect can possess.

The public does not realize that the arguments which apply to the appointment of Surveyors and Medical Officers of Health do not apply to the appointment of Architects. One never hears of a Medical Officer of Health being called upon to perform a serious abdominal operation on a Lord Mayor, he calls in a specially trained man to do it, but we do hear only too often of an official Architect being called upon to design a building requiring special knowledge and skill, and it seems to me that a life of official routine faithfully performed does not foster the development of the imaginative faculties or make for the high standard of skill in design, obtained only by long years of practice which all our public buildings should show. Neither does the public realize, and it ought to be made to realize, that the ablest designers we possess, do not and will not hold official positions, under present conditions, and that when a public body advertises for an official Architect the very men to whom the public work should be entrusted refuse to apply for the post.

Figures have lately been produced to prove that it is as economical to employ officials as to employ independent Architects, but even if this is true the value of the article obtained is not the same. The lower standard of design produced by officials compared with what might be produced by the very best of our designers, destroys the value of the comparison.

If the conditions of official service were so revolutionized as to tempt the most gifted designers to sacrifice their independence and produce the best possible Architecture in their capacity as officials, the cost of official architecture would be far in excess of what it is at present, and far in excess of what it would cost to employ the same man as an independent Architect, under conditions that entail no sacrifice on their part.

It appears to me that there is a certain obligation resting on the President of such a Society as this to place these facts before the public without fear or favour, for after all the public suffer most by the present system, and it must be clear that if the present tendency increases till all the public work is done by officials, the ablest men, finding no opportunity in this direction, will no longer devote their attention to public work but will concentrate on private work and the standard of public buildings will be permanently fixed at that level of respectable mediocrity that is now characteristic of nearly all the official Architecture in the country. I venture to think that when the public realize that they get better work for less money by employing an independent Architect they will not hesitate to demand an alteration in the present system, and will not be content till they get it.

It must not be supposed however that an Architectural department for routine and advisory work is not capable of doing good public service, on the contrary I think it almost indispensable, but it should not be employed in original creative works of Architecture. Many of our public authorities maintain a staff of assistants of a high standard of knowledge and experience who are intimately acquainted with the practical requirements of every class of public building, and if this knowledge and experience could be placed at the disposal of the most brilliant creative designer obtainable, when any original work was contemplated, the result would be a blending of the practical with the artistic and the production of a well designed and thoroughly satisfactory public building.

### THE R.I.B.A. AND THE SOCIETY.

With regard to the future of the two Societies which represent the profession of Architecture, there is a point I should like to bring forward, which I venture to think is worthy of the most earnest consideration of the R.I.B.A. and of this Society, as they each have the same object in view, viz., the advancement of Architecture, and the protection of the rights and privileges of Architects. As at present constituted and administered, there is of necessity a certain amount of overlapping and clashing of interests which is much to be regretted.

The Institute has a Royal Charter which was granted—I am reading from the Charter—" for the general advancement of Civil Architecture and for promoting and facilitating the acquirement of knowledge of the various Arts and Sciences connected therewith, it being an art esteemed and encouraged in all enlightened nations as tending greatly to promote the domestic conveniences of citizens and the public improvement and embellishment of towns and cities."

One gathers that the Council of the Institute is very much overworked. This sometimes involves considerable delay in dealing with important points that are constantly arising, many of which are perhaps not directly connected with Civil Architecture or the various Arts and Sciences connected therewith, but have more to do with the business side of the profession.

Now in the medical profession there are the Royal Colleges of Physicians and Surgeons, and there is the Medical Association, and what seems to happen in this case is that matters of real business interest and things affecting the pecuniary interests of the members of the profession are left to the latter body to deal with, while the Royal Colleges confine their attention to examinations and ethics, and to upholding generally a high standard of medicine and surgery. Why should not Architects work on somewhat similar lines. The R.I.B.A. might be the sole examining body and be responsible for a standard of Ethics. Relieved of routine work of a business nature which now appears to cripple its energies, it would be free to devote all its time to the duties imposed upon it by its Charter and to work for the advancement of Architecture as the mistress art regardless of all other considerations. It would find more time to consider new ideas, to discuss and formulate schemes for the future progress of our art and to give the lead in the artistic, scientific and ethical aspects of our work of which we always stand in need. Freed from considerations of expediency or suspicion of personal interest it would speak with greater authority, would take an even higher place in public estimation than that which it now rightly holds and be a Society to which it would be a still greater honor to belong. But no art can flourish unless those who practise it can live by it in decency and comfort and receive that consideration from the public which the value of their work deserves. The Society by giving its undivided attention to studying the welfare and the business interests of all members of the profession would be doing a work of paramount importance equally necessary to the advancement of Architecture, even if less ornamental than that performed by the Institute. It would then be still more to the interests of every practising architect to join the Society.

Apart from the mere increase in the number of practising Architects the increasing complexity of our civilization entails upon a profession such as ours, which touches life at all points, an ever increasing number of problems that call for solution, our interests from day to day become more varied, our responsibilities more vast. But although one Society if properly organized to that end, might be capable of dealing with every aspect of our responsibilities and interests, I think it would be a distinct advantage to have two Societies in London working in perfect harmony, each supplementing the other, each with its clearly defined duties and sphere of influence. I am of opinion that if some such arrangement as this could be agreed upon by the R.I.B.A. and this Society it would be a great advantage to the profession and to Architecture as a fine art. There should be no real difficulty in determining the functions of each body, they would naturally fall under the two headings of Architecture and Architects.

### Development of the Society.

Returning to questions affecting the interests of the Society, there are many ways in which Members can co-operate with the Council in developing and extending its work and influence.

The Society's examinations are being extended and the syllabus revised and very shortly new conditions will come into force and the scope of the Examination will be considerably widened by the introduction of the " Graduate " class to which I have already referred.

However perfect a system of education may be, it requires the right material to work upon. The Examination for the Graduateship class therefore will be directed to the selection of suitable material and to the rejection of the unsuitable. Coming as it will at the very beginning of the Students' career it will save them from wasting further time and permit them to turn their attention, before it is too late to some other occupation in which they will find fuller scope and more adequate reward for their energies.

This Examination will also be a good test of the Student's general knowledge and his ability in writing essays, which will have to be amply illustrated by sketches and perspective Drawings. He will also be required to have a very sound elementary knowledge of the Orders and styles of Architecture which he will have to demonstrate to the Examiners by preparing drawings and details under supervision, and also by submitting testimonies of study.

If the Student has not the necessary qualifications he will be relegated to his Studies and unless he is able to pass the Examination by the time he is twenty-five years of age, he will be advised to turn his attention to some other calling.

Personally, I think the sooner this happens the better, and that the age limit of twenty-five is too high in which case it may be found good policy in the very near future to reduce this considerably. I think myself, twenty-two would be a more suitable age, but neither arrangement would debar any one wishing to become a Graduate from passing the Examination at any age that he cares to sit for it, and it will, I think, be a good guide to the Student or his parents or guardians if he sits for the Examination and fails and is no longer able to call himself a Student of the Society. It is hoped this will have the eliminating effect we desire. The profession is already too full of unsuitable half-trained men. If we can stop this in the future and get a Registration Bill passed as well, the profession will be in a far better state than it has ever been before.

The Building Fund is one of the matters which has been in abeyance owing to the uncertainty of the negotiations with the Royal Institute, but it is thought desirable that the attention of Members should be again directed to this matter, and I think that if those Members who have not already contributed would do so to the extent which circumstances permit we should soon be able to clear off the debt on the building which now stands at about £1,000, and provide the nucleus of a fund for the completion of a building scheme. I suggest that as the annual Subscriptions are now being paid, Members might take an opportunity of, say, doubling their contribution for once, in which case the object would be attained.

Owing, no doubt, to the fact that a very large number of our members are resident in the provinces, the Meetings of the Society in London are in common with other similar meetings not so well attended as they might be, and I think serious efforts should be made to ensure a better attendance.

It is not always easy to arrange for suitable and interesting papers, so the Council would be very glad to receive offers of papers from members, or suggestions for making the meetings more popular with members and generally useful to all those interested in our proceedings.

If any members have suggestions to make that would tend to make the meetings more attractive, and will be good enough to communicate with the Secretary, they shall have the most careful consideration.

Writing a paper is by no means an easy task, and it is a poor compliment to the author who has taken an infinite amount of trouble to prepare one, if when he comes to read it, his audience is but small.

The Society has purchased a new Lantern fitted with a powerful Arc Lamp, and possesses a screen for the display of the pictures which is as good as it is possible to get, and now that we have every facility for getting the best possible results from slides, I hope that members will come forward and read papers and illustrate them, knowing that everything is at their disposal to do their illustrations justice.

### PROFESSIONAL DEFENCE.

A very important extension of the work of the Society is the formation of an Advisory Committee to deal with questions arising out of professional practice.

A considerable sum has been set aside to enable this Committee to practically and financially assist members in any litigation or negotiation which involve questions of principle affecting not only their own interests but those of the profession generally. The fund, which is ample for present needs, is only a nucleus and it is the intention of the Council to add to it as may be necessary, so as ultimately to be in a position to fight any case which in the opinion of the Council acting on the advice of this Committee, is of sufficient importance to the profession as a whole.

This is not, I believe, the first professional Defence Committee to be formed, but it is the first to be provided with a fund to enable it to take action.

As this Committee is constituted, we have the assistance of very capable legal men and competent and influential men of affairs, and by consulting this Committee, we shall have the advantage of the advice and opinion not only from the legal but from the professional and practical point of view also.

We cannot help feeling that this Committee will be able to do some valuable work in the interest of the whole profession.

### ARCHITECTURAL COMPETITIONS.

The remedy for unsatisfactory competition conditions rests very largely with the profession itself. The promoting bodies do not always purposely err, but are sometimes in ignorance of the existence of the conditions which the profession consider should be laid down for competitions. Something might be done by having a statement issued in the first place to every local authority in the Kingdom, and from time to time to other promoters of competitions giving the general lines on which it is suggested a competition should be conducted, and making it clear that if these lines are departed from, architects who are members of Architectural Societies will refrain from competing. This circular should be signed by the responsible officials of every Architectural Society in the Kingdom. I also feel that an advertisement inserted each week in the professional journals making it clear to all promoters of Architectural Competitions that the conditions have to be approved by the Society before any of their members will compete, and suggesting that the conditions governing the Competitions should be drawn up to agree with the printed particulars issued by the Society and the R.I.B.A., it would very soon educate the promoters up to a proper standard, and the Competitions of the future would be much more satisfactory. Much could also be done if the Competitions Committee of the Royal Institute, for example, were to give notice of any objectionable conditions to every Architectural Society, so that all might act in unison.

Some architects hold the view that in the case of limited or local competitions if the invited competitors or the architects within the defined area are agreeable to the conditions laid down, whatever they were, such competition should not be barred by Architectural Societies, but I personally feel that all competitions should be conducted on recognized lines and that there should be no exception to the rule.

## ARCHITECTS' BENEVOLENT SOCIETY.

The Benevolent Society does an immense amount of good and is capable of doing a great deal more but is hampered by the want of funds. Every member of the profession should, I think, feel under an obligation to give either a donation or an annual subscription, and thus know that he is doing something, however small, to help his less fortunate professional brethren. The Council of this Society has recently doubled its annual subscription, besides giving a donation, and I hope that during the coming year the Finance Committee will be able to recommend doubling the subscription again.

## NATIONAL INSURANCE ACT.

As will have been seen from the Annual Report the Society is co-operating with the R.I.B.A., the A.A., and the Surveyors' Institution, in the formation of an approved Society under the Act for Architects' and Surveyors' Assistants. The idea is a good one, and it is to be hoped that it will meet with the general support of the Architects' and Surveyors' Assistants who are compelled to insure under the Act.

A Committee has been formed and considerable progress has already been made. It is felt that Architects' and Surveyors' Assistants are particularly good lives and as a class run very small risks. In addition to this they very soon earn more than £160 per annum and cease to be insured under the Act. It is considered that under these circumstances, the Society should very soon be most prosperous and in a position to distribute increased benefits beyond those prescribed by the Act. It is, therefore, to be hoped that it will meet with universal support, and that Architects and Surveyors in practice will subscribe their 10*s.* 6*d.* per annum and become honorary members and so help to establish a fund which will be used later on, when circumstances permit, to establish a sound benefit institution apart from the National Insurance Scheme.

## THE UNATTACHED ARCHITECT.

A great deal of interest has been shown in the proposal of the Society to publish a Code of Ethics for the guidance of members, but the main difficulty has been that of dealing with the unattached Architect. The ideal arrangement would be a Board of Professional Control for the whole profession, but this could only be effectively constituted under a Registration Act. It remains in the meantime for the various Societies to insist on a high standard of professional morals and conduct, on lines somewhat similar to the Society's proposals.

Whilst on the question of the unattached Architect, I should like to point out that the ranks of the R.I.B.A. in any class are now closed to candidates other than those who have passed the Associateship Examination, but there are still very many qualified Architects in practice who are unattached and are consequently "free lances," and this seems to me to be a disadvantage to the profession, which would be the stronger for their co-operation, and, I think, it should be the aim of this Society to do all in its power to enroll such of these gentlemen as are eligible and qualified in our ranks as Members.

It must not be forgotten that if a Registration Act was passed it would, no doubt, recognize all vested interests and consequently all bona fide qualified architects would be entitled to register, and we by adopting the policy I have outlined, would only be anticipating what would be compulsory when the Act became operative.

The R.I.B.A. have succeeded in getting some 2,000 Architects to become Licentiates, but numbers of these appear to have joined under the misapprehension that it would be quite easy, in fact, more or less a matter of form, for them to become Fellows of the Institute. As a matter of fact, only ten have been able to satisfy the Examiners, and qualify as candidates for election as Fellows, at the first examination which has been held. This examination proved not to be a mere matter of form, but a very real test extending over six days. How Licentiates feel about this I do not know, but possibly some or even many of them would rather be corporate members of a progressive and thoroughly up-to-date Society, making for reform all the time, than merely non-corporate members of the senior body. I, for one, shall watch future developments in this respect with great interest.

### Branches of the Society.

The South African Branch of the Society which has been established for six years has proved to be of the greatest benefit to the Society and to the profession in that part of the Empire, and the fact that the Membership in South Africa is increasing at a satisfactory rate shows that the argument that the Society cannot appeal to Architects at a distance is without foundation.

The passing of the Transvaal Architects Registration Act was largely due to the energy and initiative of the Branch, backed by the financial support of the parent Society, and further efforts are now being made by the Branch towards extending the Act to the Union of South Africa, in which we shall again heartily and practically support them.

I hope that it may presently be possible to form other branches in various parts of the Empire with a view to extending the utility of the Society and working towards that unity in professional matters which is so much to be desired.

### SOME ADVANTAGES OF MEMBERSHIP.

Although we have very considerably increased our numbers during the past year and have now a total membership of over 1,200, we are not progressing in this respect as fast as could be desired. There is no reason why the membership should not easily be doubled if members would co-operate in nominating duly qualified Architects to membership.

The Society can offer many attractions to its members. It has a comfortable and well situated home, and a useful loan Library which is being constantly added to, and which is found to be of the greatest advantage particularly to country members.

It has drawn up a code of Ethics for the guidance of its members, and has a professional Defence Committee with a fund to fight cases for members and generally to protect their interests.

It is the first to make an attempt by the introduction of the Graduate Class to raise the standard of the profession by the elimination of those without the proper personal qualifications at the very beginning of their careers as Students, and it is taking the lead in introducing into this country the Beaux Arts Atelier system for the study of Architecture.

The *Journal* of the Society forms a most useful link between the Members, particularly those in the country, and might be more frequently used as a means of intercommunication than is the case at present. It contains a great deal of useful information in addition to the proceedings of the Society, and the Council are always glad to receive suggestions for its improvement.

The Students' Section offers many privileges and advantages which can be shared by country Students equally with those in London, particularly those connected with the Examinations, competitions, scholarships, the use of the Loan Library, and the receipt of the Society's publications, any one of which is more than worth the small Annual Subscription which as a matter of fact hardly covers the expenses incurred in issuing the *Journal* and other literature. If Members would make a point of enrolling their pupils and assistants as Students or as candidates for the Graduateship or Membership Examinations it would greatly strengthen the Society as well as benefit the candidates concerned.

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The following observations on the President's views have been made by the professional journals.

## MUNICIPAL ARCHITECTS.

Mr. Percy B. Tubbs, F.R.I.B.A., the President of The Society of Architects, dealt at some length in his inaugural address last night with the subject of the desirability of officials to various public bodies being called upon to design important buildings requiring special knowledge and skill. In certain quarters it is sometimes suggested that the design of practically every class of building should be left to the practising architect. When such a claim is advanced by architects themselves, they are evidently open to the criticism that their contentions are based on self-interest. Mr. Tubbs, however, regarded the question from the point of view of the public, and in his admirable address very properly confines his plea to the design of original creative works of architecture. We may say at once that we entirely concur in what he said with such commendable moderation. The employment of the official architect or surveyor in such work is fair neither to the authority, the official, nor the public. As Mr. Tubbs observed, a life of official routine faithfully performed does not foster the development of the imaginative faculties or make for that high standard of skill in design which our great public buildings ought to show. He freely admitted, however, that the co-operation of the official architect with the skilled practitioner is wholly desirable, and pointed out that many of our public authorities maintain a staff of assistants of a high standard of knowledge and experience who are intimately acquainted with the practical requirements of every class of public building, and that if this knowledge and experience could be placed at the disposal of the most brilliant creative designer obtainable, when any original work was contemplated, the result would be a blending of the practical with the artistic and the production of a well designed and thoroughly satisfactory public building.—*The Surveyor.*

## THE SURVIVAL OF THE FITTEST.

The new President's address last night, which appears elsewhere, seems to forecast some examination for the new "Graduates" which is to eliminate those who do not evince "sufficient artistic ability" to become practising architects, and which is, presumably, to be concurrent with the Society's projected architectural ateliers. Further criticism must necessarily await events. "The support of every architectural society" which Mr. Tubbs invites will hardly be forthcoming till full discussion has made it quite clear what the Society is going to attempt. Nobody will pooh-pooh offhand any serious attempt to facilitate architectural training; but good will, and even enthusiasm, are not enough to secure success if sound judgment is lacking in the establishment of any such additional helps as the Society contemplates. Mr. Tubbs may very properly retort that no one has any right to assume these will be lacking. We do not; but we do not like that word "eliminating." We do not think it will advantage architecture or the Society to divide its junior members into

" Graduates " of " sufficient artistic ability," and " Students " without it (?) Almost certainly this is not intended ; but in past years the Society has been headed on other tracks than some who wished it well cared to pursue.

The President's scheme for correlating the activities of the R.I.B.A. and the S.A. seems, anyhow to us, unrealizable and undesirable. There is really no such analogy between the Royal College of Physicians and Surgeons and the British Medical Association, and the respective positions of the R.I.B.A. and the S.A., as he suggests. The R.I.B.A. is sufficient for every professional need if it continues to expand and rise to the needs of the times, as it has done during the past few years. To leave examinations and ethics to the R.I.B.A., and to entrust business interests to the S.A., and expect all architects to join both, is, in our opinion, a dream. The amalgamation of the two bodies would have been infinitely preferable. Parliament will never entrust Registration to The Society of Architects, leaving the Royal Institute to qualify architects by examination, if that is what Mr. Tubbs means. Lacking such authority, and in the event of the ultimate failure of the negotiations for amalgamation, the Society's best work will be attractive to its member-roll by friendly rivalry with the Institute in all that helps architecture and architects. The " other necessary reforms " can very well wait till Registration is an accomplished fact.—*The Building News.*

### THE BUSINESS AND THE ART.

Mr. Percy B. Tubbs, F.R.I.B.A., as President of The Society of Architects, in his presidential address on the 11th inst., indicated a vigorous policy for the future of that body, and his address is one of the best which has been laid before the Society. On the debateable question of registration, he hints that if the Institute further delays action, after holding up the Society's work on behalf of registration for two years, it will be advisable for the Society to proceed with a Bill, as delay would be dangerous to its chances of passing into law. It does not appear that the Society will look with much favour on the modified scheme which the Institute would probably adopt, in which case they may have to go without any bread instead of having half a loaf.

There are two curious suggestions in the President's address. One of them is that there shall be a system of elimination for students, so that by an examination in artistic capabilities the Society may discover what students show sufficient artistic ability " to become successful practising architects." Alas for the examiners and the examined ! What the artistic ability is which will satisfy The Society of Architects and also be of such a character as to attract the public must be left to the optimism of the Society to discover. We should have thought that " artistic ability " and " successful practice " were two quite different things, which have as yet little or nothing to do with each other. Of course " successful practice " is our aim so long as we think of architecture as a trade or a profession, and not as an art. But The Society of Architects is apparently willing, according to its President, to come to the relief of the Institute in this difficult matter, and is willing to take on its own shoulders the stigma of the trade society—let the Institute undertake the ethics and itself look after the business interests of the profession. This is clear and frank. If this were done, of course the Society would not need to undertake the elimination and the testing of artistic capacities. The two bodies would be somehow affiliated, and the art and the business separated. We cannot perhaps wonder at such a proposal. The Institute has really been very successful lately from a business point of view. Its numbers, its income, and its influence are increasing, and the new class of licentiates enables almost every architect to join it. We cannot see any probability of such a remarkable suggestion being entertained, for the Institute is quite capable of looking after both the art and the business. We, however, venture to forecast that the general levelling-down which has been going on, preparatory to a general levelling-up hereafter, will prove to have been a mistake. The light of art is burning low, whilst architects are scrambling to get within the bounds of a safe preserve, so that the practice of their art may become a protected and lucrative business. We must say for our own part that the suggested arrangement for a combination of a "business" body and an "art" body would be a most unwise proceeding, and would only lead still further in the creation of wrong views as to the whole meaning and functions of an architect's practice.—*The British Architect.*

### THE SOCIETY AND THE INSTITUTE.

It would be a great gain in power if some means could be devised for the fusion of The Society of Architects with the Royal Institute, for the profession would then present a united front that would certainly command an increased attention on the part of governing bodies throughout the Kingdom, and also, by its numerical increase, the status of the profession would be raised in the eyes of the public. It was with regret, therefore, that we witnessed the collapse of the proposals which seemed so near realization two years ago. Since then the Committee of the Institute has had the matter under further consideration, though, as a fact, we fear the proposals have been shelved. And we can see no better hope in the schemes which the Society has now decided to embark upon, references to which were made by the new President, Mr. Percy B. Tubbs, in his inaugural address to the Society. The main scheme still is, of course, Registration. We have already expressed the opinion that the Society is ill-advised in pushing on to present a Bill by itself in the present session of Parliament, and Mr. Tubbs's remarks offer no good reasons for us to alter our opinion. As Mr. Tubbs admits, the negotiations between the Society and the Institute have not been officially broken off, but it appears that, two years having elapsed without the Institute making any definite advance towards a Bill, the Society considers it useless to wait any longer, and so has decided to go forward alone. As to what attitude the Institute will take up towards the Bill which the Society intends to submit to Parliament there is no indication to show, but, in view of the fact that the Institute is now pledged to Registration in one form or another, Mr. Tubbs does not see how it can consistently oppose the Society's measure, nor, if it did, what it could gain by doing so. Our own view is that the Institute will not do anything in the matter at all, but that when the Bill is presented it will not be passed for the simple reason that the main body representing architects in this country are not giving it their support. We certainly do think, however, that it is about time the Institute took up this matter, by preparing a Registration Bill that shall be for the general good of the profession : not a mere commercial measure prompted by the sole motive of putting into the pockets of a close profession the fees which are now taken by anyone, but a measure that shall raise the professional status by assuring that anyone calling himself an architect shall, by education and examination, have qualified himself to practise as such.

As related in some way to this matter, Mr. Tubbs made the astonishing proposal that the Institute and the Society should divide their work, the Institute being "the sole examining body and responsible for a standard of ethics, concentrating its attention on the advancement of architecture, while the Society would give its undivided attention to studying the welfare and the business interests of architects." We have no personal knowledge of the similar division of work which, Mr. Tubbs says, subsists in the medical profession between the Royal Colleges of Physicians and Surgeons and the Medical Association, but as the Institute and the Society have already failed to come together on the only possible common ground, it seems futile to suggest such a scheme as this, which is quite beyond the bounds of possibility.—*The Architects' and Builders' Journal.*

## The Society of Architects' Lodge of Freemasons.

At the Installation Meeting, on November 13th, Mr. E. J. Sadgrove was installed as Worshipful Master, by his predecessor, Mr. E. J. Partridge. He subsequently invested his officers and handed to Mr. Partridge, on behalf of the Lodge, a Past Master's Jewel, in recognition of his services. The Auditors' Report and Balance Sheet was adopted, and other business transacted, including proposals for several new members.

Mr. A. G. Ware, very kindly presented the Lodge with a handsome Charity Box.

The Lodge meets on the second Wednesday in November, January, March and May, at the Holborn Resturant. Members of the Society belonging to other Lodges are always welcome. The Secretary is Mr. C. McArthur Butler, of 28, Bedford Square, W.C,

# Correspondence.

## To the Editor of "The Journal of The Society of Architects."

### Architects' and Surveyors' Approved Society.

SIR,—The principal reason for the formation of the "Architects' and Surveyors' Approved Society" is to conserve the funds supplied by Architects and those employed by them, in the profession, instead of allowing them to be distributed amongst the miscellaneous membership of the ordinary Approved Society. In addition we believe that many members of both professions would like to see some form of provident or benevolent fund available for clerks and assistants, but the difficulties of starting and administering such a scheme have hitherto stood in the way. The Insurance Act has made the necessity for some such scheme greater than before, and has at the same time created facilities for organizing and administrating such a fund by means of Honorary Membership of the Society, at a subscription of 10*s.* 6*d.* per annum.

The Architects' and Surveyors' Approved Society have now under consideration various suggestions and proposals for administrating the annual sum which is provided by the subscriptions of Honorary Members, and it is hoped that the professions will widely support this fund. It is proposed to work in harmony with the existing Architects' and Surveyors' Benevolent Societies which all cater for the principal rather than for the Assistant.

Communications, subscriptions, or suggestions will be welcomed and should be sent to the Secretary, at 18, Tufton Street, Westminster, who will submit them to the Sub-Committee now dealing with the subject.

Active steps will not be taken in the actual administration of this fund until definite proposals have been submitted to and approved by the Councils of the Royal Institute of British Architects, the Surveyors' Institution, the Architectural Association, The Society of Architects, and the Quantity Surveyors' Association, who are represented on the Committee of the Approved Society by their Presidents and Secretaries.

Yours faithfully,
GEORGE CORDEREY, A. GODDARD, IAN MACALISTER,
H. D. SEARLES WOOD, C. MCARTHUR BUTLER, MAURICE E. WEBB.

# Reviews.

*Nothing Gained by Overcrowding.* By Raymond Unwin, F.R.I.B.A. (Member). Garden City and Town Planning Association. Price 3*d.*

This little pamphlet, practically a reprint of one of the Papers read at the last Town Planning Conference in London, is one of the most important contributions to the literature of Town Planning yet made, even by Mr. Unwin, most enthusiastic of all workers. It sets out to prove, and it reasonably proves, that any effort to over build to the extent of undue crowding and the creation of slums only leads to financial loss to the speculator as compared with what can be realised if development be upon "garden" lines, with ample light and air. How this comes about it is not for the reviewer to say. Those who are interested should buy the pamphlet.

*The Cheap Cottage and Small House; a Manual of Economic Building.* By J. Gordon Allen, A.R.I.B.A., M.S.E. Letchworth: Garden City Press, Ld., 1912. Price 1*s.* 6*d.* net.

The second edition of this well-known little book is chiefly remarkable from its predecessor in the addition to it of a short Preface by Lord Henry Cavendish Bentinck, M.P.; but, truth to tell, this adds little to its real value. The volume is excellent enough to need no extraneous aid, so valuable, in fact, that nobody who contemplates cheap building, whether he be client or architect, can profitably be without it. Perhaps it might be said that such books may lead building owners to act for themselves and not to employ an architect at all; but this really would only apply to the unwise few. The wise many, reading it, would appreciate an architect's difficulties and recognise the necessity of utilising his skill and experience far better than before.

*Surveying and Surveying Instruments.* By G. A. T. Middleton, A.R.I.B.A. Third edition, revised and enlarged. London: Whittaker & Co. 1912. 8vo. Cloth. pp. 176, 7½ in. by 5 in. by ⅝ in. Price 5*s.* net.

This book differs in many respects from the usual text-books and is written in a descriptive style that will recommend it to many readers. The explanation of chain surveying is very condensed so that a beginner would find some difficulty in becoming expert without considerable further practice on his own account. Under Levelling it is said that Ordnance Datum is *mean high-water mark* at Liverpool. This is not correct. Ordnance Datum is the assumed mean sea level, or *half-tide level*, marked on the entrance to the Mersey Docks, Liverpool, but by observations made at 32 places on the coast of England and 18 on the coast of Scotland it is found that the mean sea level is really 0·65 feet higher than this mark. The construction and use of the theodolite are described, together with the principles of trigonometry. This is followed by similar information about the box-sextant and the prismatic compass. A caution is given about the use of the latter instrument to avoid local magnetic attractions "such as those which might be exercised by a recently discharged rifle, moved about near at hand." It would have been more to the purpose if the surveyor had been cautioned about the proximity of iron railings or heavy water-pipes under the station point. Plane-table work is described and details of a very interesting case are given, where the author had to make a rapid survey of a winding road with its surroundings, for a law case which admitted of no delay. The apparatus consisted of a small drawing board, an office stool, a 2-foot rule and a tape measure, and the result showed what effective work could be done by simple appliances. "Setting out" is treated rather briefly and only the elementary principles of setting out curves are described. An example of underground surveying is given, apparently a mining tunnel, but no mention is made of the means by which the wires or the staff were rendered visible. The book concludes with particulars of a theodolite traverse survey in which some additional chain lines would have been advantageous, opposite stations 1, 3 and 6. On the whole the book is suitable for a student who has had a course of instruction in surveying and he would then find much to interest him and widen his knowledge of the subject, but without such preliminary instruction he would probably have some difficulty in undertaking the various classes of work that are referred to.

# Mainly about Members.

We regret to have to record the death of the following members :—

Mr. Thomas Dowson, of Sandsend, Whitby, who was articled to the late Mr. Edward H. Smales, A.R.I.B.A., of that town, and had been in practice for twelve years. He was elected to Membership in May, 1912, and his death in August last, at the age of 43, has just been notified to us.

Mr. Arthur Lincoln Cox, of Minehead, Somerset, who was elected a member in 1908. He was articled to Mr. Octavious Ralling, of Exeter, and had been in practice for the last fifteen years. He was for many years a member of the Devon and Exeter Architectural Society. The intimation of his death, which took place last June at the age of 42, has only recently been received.

Mr. Walter William Thomas, J.P., of Commerce Chambers, Lord Street, Liverpool, a Past-President. Mr. Thomas, who died on October 30th, at his residence, White Lodge, Heswall, was one of the early members of the Society, having joined in 1886. He took an active interest in its affairs, and after serving on the Council, he was elected a Vice-President in 1901, and President in 1903, an office which he held for two years. The Gold Medal of the Society was subsequently presented to him for his services. Mr. Thomas had been in practice in Liverpool for close on forty years, and many public buildings, business premises, and other works bear testimony to his ability. His services as architect were retained by boards of guardians and other public bodies, and until recently he took an active interest in municipal affairs, having been for many years a member of the Liverpool Corporation, first as a Councillor and afterwards as an Alderman. He was at one time Deputy Chairman of the Baths Committee of that body, and contributed a paper on " Public Health and Washhouses " to the Society's proceedings. Some years ago he was appointed a Justice of the Peace. He was a Freemason, and was one of the founders of The Society of Architects Lodge. The late Mr. Thomas was a man who retained the confidence of his clients, and whose personal qualities endeared him to those who knew him well. By his death, at the age of sixty-one, the Society loses an old and valued supporter, and some of its members a friend whose geniality and kindness they will always remember.

A Parish Hall has been erected in connection with St. Matthias' Church, Plymouth. The main hall is 82 ft. by 42 ft., and is divided by folding partitions into two class-rooms. The main entrance is in Clifton Place, and other entrances and exits in Bedford Park and the side road. On the southern side there is a large platform, with a lift to serve the kitchen below, which has the necessary movable tables, etc. A small hall in the basement will serve the purpose of a Bible class-room. The building has been erected from the designs of MESSRS. CARDER & CARDER, of Plymouth.

Mr. Arthur Stuart Gladstone having acquired the Estate known as "Wallingtons," Kintbury, Berks, has commenced a comprehensive improvement scheme with extensive additions to the Mansion House, comprising new reception rooms and best bedrooms in the West Wing, a new set of domestic offices in the East Wing with connecting Cloister, a Terrace on the North Front, Chauffeur's Cottage, Entrance Lodge, etc., all of which are being carried out in the style of the existing buildings, which is Tudor, from the designs of the Architect, MR. HERBERT FREYBERG, F.S.I. The first contract amounts to between £8,000 and £9,000.

MR. C. W. BALL, of Whittington Chambers, King's Road, Southsea, recently delivered a lecture on "A Healthy Home" before the Portsmouth Literary and Scientific Society, of which he is President. Regarding sanitary arrangements, Mr. Ball expressed surprise that so little interest was taken in sanitary science, even by intelligent people, and especially by ladies; particularly as health depended largely upon sanitary condition of the homes. It was most essential that ladies and gentlemen should know something about sanitary matters, and he submitted that sanitary instruction was more necessary than sanitary legislation.

The Local Government Board has sanctioned the expenditure of about £1,000 for the provision of a Cemetery and Lychgate building at Bradwell, Bucks., by the Parish Council. The oak work of Lychgate, which is 20 ft. long by 12 ft. wide, is of English felled timber, and framed in four bays. Each side is fitted with revolving shutters to admit of the building being used as a shelter, and provided with seats, and has been made from the designs of Mr. W. B. STONEBRIDGE, of Bedford and Woburn Sands, the architect of the whole scheme. The old Savage Press Buildings at Aspley-Guise, were destroyed by fire in 1911, and the premises have been remodelled and rebuilt under the supervision of Mr. W. B. Stonebridge. The façade of the offices has a stuccoed front in panels with dark red piers supporting heavy brick oversailing eaves, all resting on a blue brick base. The entrance arch and pediment is of buff faience, and harmonizes with the stuccoed panels. The roof is slated with ornamental led hips and ridge. The whole front has a "village street" appearance. and looks quite suitable for a factory in a rural district. The total cost, exclusive of new machinery and engines, is about £3,300.

# The Students' Section.

ANNUAL MEETING.

The Annual General Meeting of the Students' Section took place at 28, Bedford Square, on Thursday, November 14th, 1912, at 8 p.m.

The President, Mr. Tubbs, took the chair in the absence of the Chairman of Committee, Mr. H. V. Milnes Emerson. The minutes of the last Annual General Meeting were read and confirmed.

Messrs. Harland, Smith, Davies, Hudson, Adams, Abbott, Lurcock, Turner, Bowring and Clack were elected to form the Committee.

It was announced that the retiring Chairman, Mr. Emerson, did not seek re-election, and the appointment of Chairman was deferred, the Honorary Secretary being instructed in the meantime to approach certain members of the Council on the matter. Mr. Hudson was elected Vice-Chairman, and Mr. Harland, Honorary Secretary.

The Chairman then addressed a few words to the Students on Architectural Training and the proposals of the Society for the establishment of Architectural Ateliers in England for the teaching of design on the Beaux Arts system.

He also announced that as the recipients of the prizes which were to have been distributed that evening were unable to attend owing to their residing at so great a distance from London, the prizes would be forwarded to them.

A hearty vote of thanks was accorded to the retiring Chairman (Mr. Emerson), the retiring Honorary Secretary (Mr. Hudson), and to the President, Mr. Tubbs, for presiding.

The proceedings then terminated.

At the first meeting of the new Committee, Mr. L. O. Phillips was co-opted a member.

A communication was received from a country student as a result of his attending the annual meeting, criticizing the proceedings and complaining of a lack of cordiality in welcoming new comers. He suggested that the committee members should be drawn from the country as well as from London.

The Committee while not altogether agreeing with the writer's conclusions welcomed the criticisms as an evidence of practical interest in the Students' Section. Due note was taken of the points raised, but in regard to the constitution of the committee it was pointed out that it already consisted of both London and country Students.

It was reported that Mr. George H. Paine, Member of Council, had accepted the chairmanship of the committee, and would give his personal attention to the work so far as his engagements permitted.

Suggestions were made *re* a Student's Supplement to the *Journal*, and matters arising out of the sketching visits and competitions were dealt with.

It may here be pointed out that so far as the limited space permits, a certain part of the *Journal* is set aside for matters affecting the Students' Section, and that this privilege will if possible be extended as occasion arises.

The new Committee evidently mean business, and they can if they will, do a most useful work in promoting the educational and social side by organizing and attending visits to works, sketching parties, social gatherings, exhibitions, etc., and by suggesting means for extending the privileges of the Students' Section, particularly to the Country Students, who form the majority of the membership of the Section.

## Qualifying Examination for Membership.

At an Examination held on October 1st, 2nd and 3rd, 1912, in London, Manchester, Leeds, Cardiff, Oxford, Birmingham and Dublin the following satisfied the Examiners :—

PATRICK COUGHLAN, Mitchelstown, Co. Cork ; HERBERT REGINALD COWLEY, 24, Hig Street, Southend-on-Sea ; CHARLES NEWSON, 1, Blatchington Road, Hove , JOHN SLATER, 124, St. James' Road, Blackburn ; FREDERICK JOHN TAYLOR, 20, Alexandra Villas, Finsbury Park, N. ; ALWYNE TUTTON, 76, Lynton Road South, Gravesend ; EDWARD JOHN WILLIAMS, 37, Market Place, Leicester.

The following Students of the Society qualified for Sectional Certificates :—

SECTION I.—ARCHITECTURE (Planning, Design,and Architectural History).

JOHN CLACK, St. Katherines, Southwood Road, New Eltham.

SECTION II.—BUILDING (Construction and Materials).

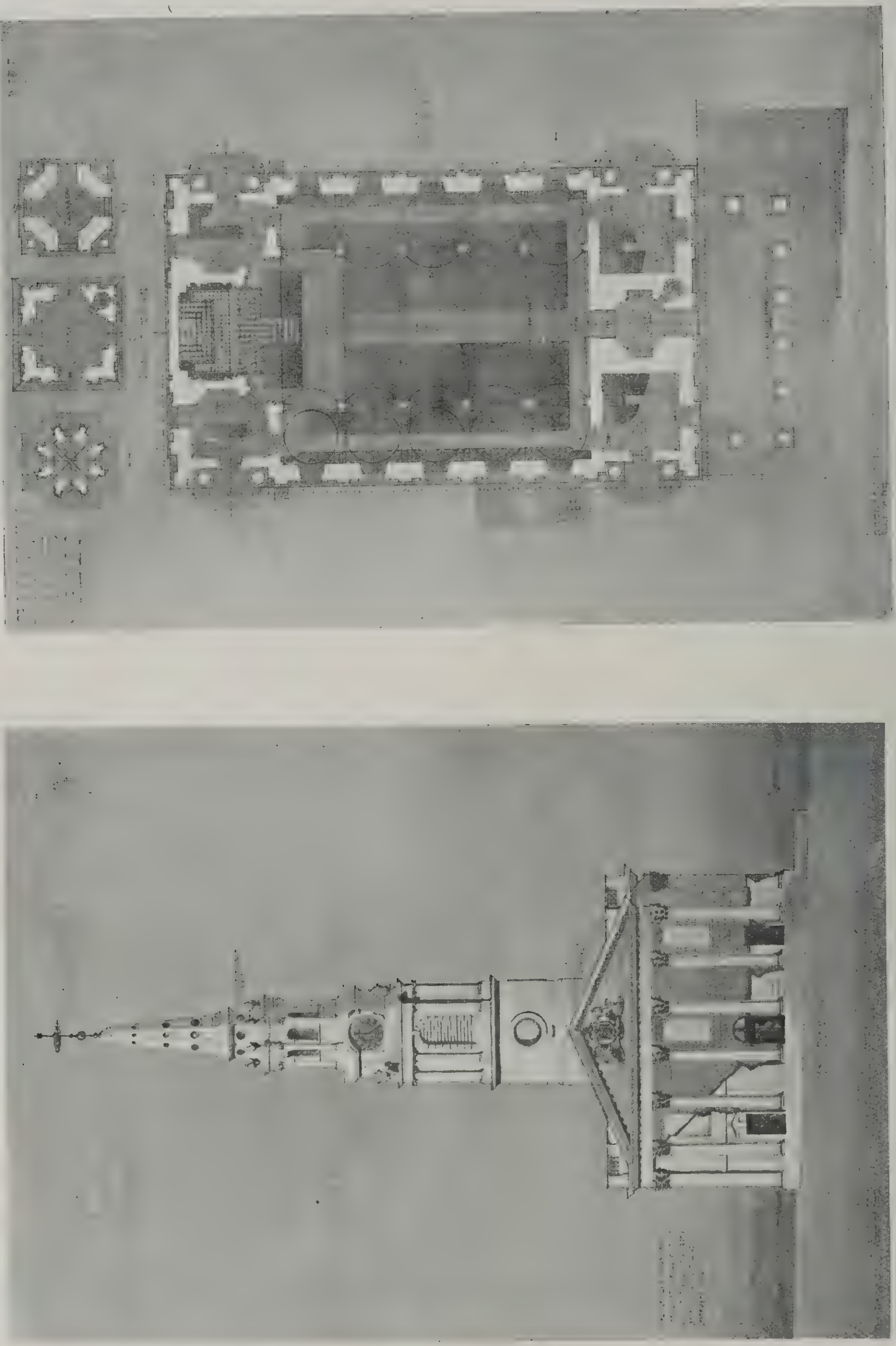
JOHN CLACK, St. Katherines, Southwood Road, New Eltham ; SAMUEL JOHN CLAUDE DENING, 2, Meadow Road, Hadleigh, Essex ; PERCY MORRIS, Borough Engineer and Surveyor's Office, Town Hall, Nelson.

SECTION III.—PRACTICE (Contracts, Specifications, Quantities and Prices).

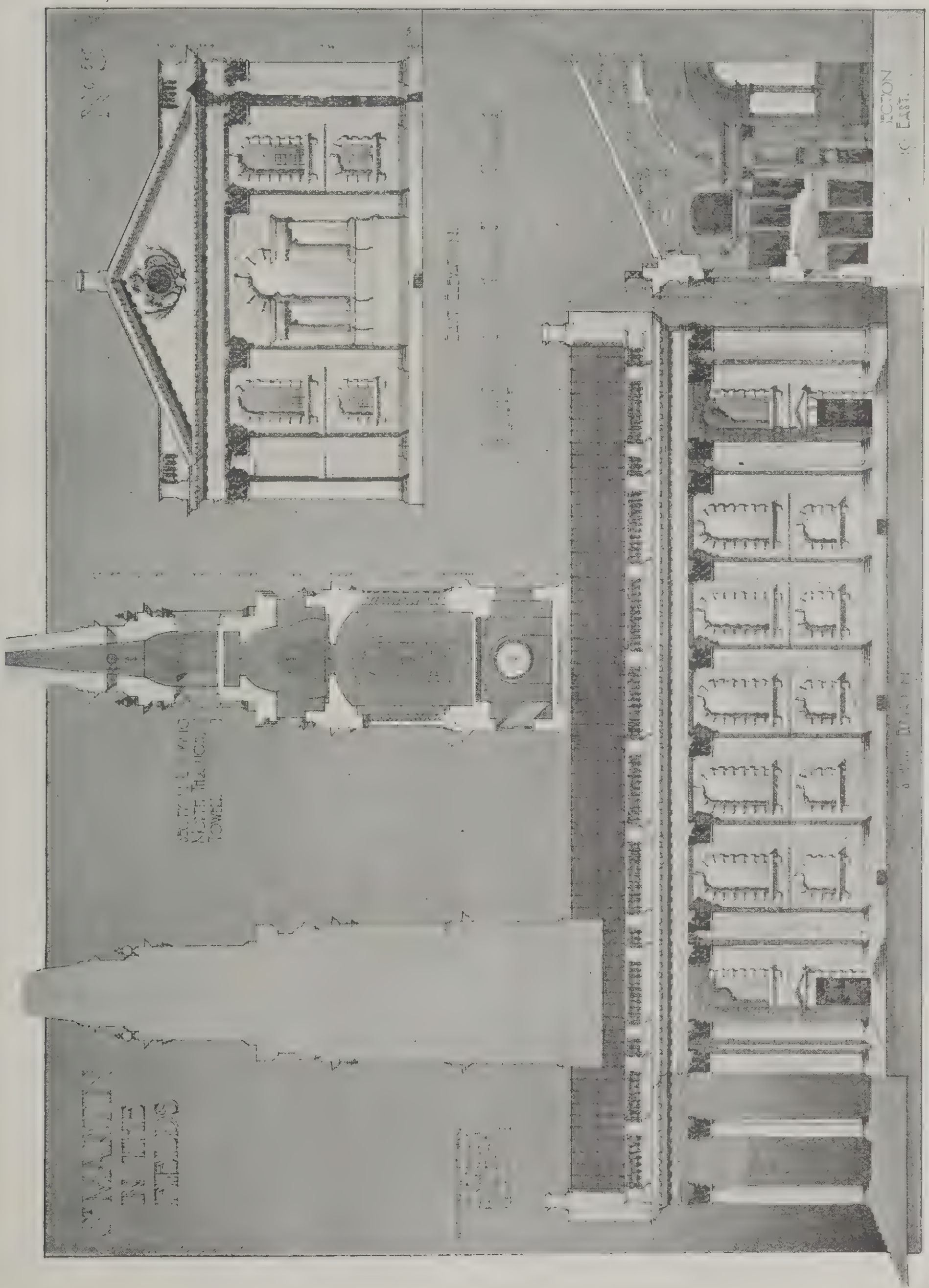
JOHN CLACK, St. Katherines, Southwood Road, New Eltham.

SECTION IV.—SANITATION (Drainage, Ventilation, Heating, etc.).

CHARLES FORD, 15, Lorne Street, Reading ; ARTHUR BARNES JOHNSON, 5, Arundel Road, Croydon ; WILFIRD EDWIN KELLY, 51, Rylett Crescent, Ravenscourt Park, W. ; JOHN BERNARD MENDHAM, 1, Temple Row West, Birmingham.



THE SOCIETY OF ARCHITECTS' ARCHITECTURAL SCHOLARSHIP. MEASURED DRAWINGS COMPETITION, 1912. MR A. L. ABBOTT.



The Society of Architects' Architectural Scholarship. Measured Drawings Competition, 1912. Mr. A. L. Abbott.

# The Architectural Scholarship, 1912.

Mr. Albert Leigh Abbott, the winner of the Scholarship Competition, 1912, with a set of Measured Drawings of the Church of St. Martin's in the Fields, was educated at Westminster City School and in 1907 was articled to Mr. Spencer W. Grant, A.R.I.B.A., of London. He was afterwards for a short time in the service of the Trussed Concrete Steel Co., with a view of getting experience in this branch of construction, leaving them to take up an appointment as an assistant in H.M. Office of Works. He was elected a Student of the Society in January, 1912. Mr. Abbott proposes to utilize the Scholarship by taking a continental sketching tour.

## ST. MARTIN'S IN THE FIELDS.

Of the original foundation of this Church little appears to be known, though Birch in his work on London Churches expresses the opinion that it existed in 1222. It was rebuilt in 1721 from the designs of James Gibb at a cost of £37,000.

Following the prevalent custom Gibb raised the floor of the Church well above the ground, hence the flight of stone steps to the floor level.

A reference to the plan and section will show that the nave is divided into a nave and aisles by ranges of columns, and the nave ceiling is semi eliptic. The east end terminates in an altar recess and galleries extend round three sides of the Church.

The general effect of the interior is very good and the Church contains a beautifully carved pulpit and other decorative features, and some portraits of former rectors. There is also a fine peal of bells recast in 1726 at a cost of over £1,200.

The Church is built of Portland stone and occupies a prominent position on what has been termed "the finest site in Europe." However this may be, the Church itself is worthy of a better setting than that provided by the other buildings in the vicinity.

# The Beaux Arts System of Architectural Training.

The proposals of the Society for the establishment in England of Architectural Ateliers on the lines of those in Paris have been given considerable publicity in the lay press which has at once recognized that it is a matter of public as well as of professional interest.

*The Daily Graphic,* for instance says, "A scheme just adopted by The Society of Architects, and now being put into operation by a special Committee of that body, is likely to bring about a revolution in the training of the British architect. It will have the effect, in the opinion of its promoters, of rendering the architect of the future immune from the criticism frequently levelled at his brother of to-day—that he is a first-rate clerk of works but knows little or nothing about design.

"The Council of the Society decided a few days ago that one or more ateliers should be established in London to provide training on the lines of the Ecole des Beaux Arts in Paris. A financial guarantee having been given at the same time, the special Committee is now busily engaged in carrying out the details of the plan, and hopes before the close of the week to have chosen a suitable building for the start, probably in Soho.

"'A Bohemian district such as Soho would be quite in keeping as the nucleus of a Latin Quarter for London,' stated Mr. Percy Tubbs, F.R.I.B.A., President of the Society. 'Almost any studio would do, provided it were spacious and well-lighted.'

"To begin with, we shall put up about thirty drawing-boards, and pupils to that number will, as in Paris, be under the general supervision of a patron, who will be a qualified practising architect of Beaux Arts training. He will set the subject—say, the design of Houses of Parliament for a new country, or other monumental work.

"The pupils, working under a French massier, in charge of the atelier, will draw up their own designs. As these develop, the massier will criticize and make suggestions. Thus the pupils will learn by error, by the mistakes made by one another, and so receive a thorough practical training in original design."

"'At the present time,' Mr. Tubbs continued, 'young architects have no such opportunity of learning in this way, and are consequently handicapped in comparison with the Paris-trained craftsman. The tendency in England, when a young man is articled, is to make him a good clerk of works. He will copy specifications until he almost gets writer's cramp, and then fill in details, until he knows all about building construction but has practically no knowledge of design.

"'Our first atelier will be at work in the beginning of the new year, and more, we hope, will follow, so that each centre can compete with the others—the spirit of competition and the opportunity of comparison being the keynotes of the whole idea.

"'Ultimately we shall aim at establishing a string of ateliers throughout the country. Though no specific towns have been decided on, they will be such centres as Liverpool, Manchester, Birmingham, Leeds, Glasgow, and Sheffield.'"

We may add that members of the Committee have been to Paris for the purpose of personally investigating the methods of the French Schools, and have returned with the necessary information. They are also in touch with several of the Patrons of the Paris Ateliers regarding the appointment of Architects to be entrusted with the supervision and control of the English Ateliers.

The next step is to find suitable premises in some central part of London, and members who can assist in this way are invited to send to the Secretary particulars of any buildings which could be used or adapted for that purpose.

## Advertisements in the Journal.

Members are reminded that they can considerably enhance the value of the *Journal* as a source of revenue to the Society, by mentioning the publication in communicating with the firms whose advertisement appears therein. By doing so the members make the *Journal* known as a useful medium between the producer and the consumer.

## Students' Quarterly Competitions.

Extension and Alteration of Dates.

The dates for submitting drawings, etc., in the Quarterly Competitions have been altered from the usual quarter days to those coinciding with the Society's year and will now be as follows :—

| | | | |
|---|---|---|---|
| COTTAGE HOSPITAL .. | Jan. 31st. | SKETCHES .. .. | June 30th. |
| ESSAY .. .. .. | Mar. 31st. | MEASURED DRAWINGS | Sept. 30th. |

This gives an additional month to the Cottage Hospital Competition.

For further particulars of these Competitions and the Travelling Studentship and Scholarship, see pages 478, 479, No. 60, Vol. V., October, 1912, and page 37, No. 61, Vol. VI., November, 1912.

## Ordinary Meeting.

The Second Ordinary Meeting of The Society of Architects for the Session, 1912-13, will be held at 28, Bedford Square, London, W.C., on Thursday, December 12th, at 8 p.m.

### Agenda :—

1. The President to take the Chair.
2. Minutes of the Ordinary Meeting, held on November 14th, and of the Extraordinary General Meeting, held on November 28th.
3. Nominations and Announcements.
4. Ballot for Candidates for Membership.
5. Lantern Lecture on Salisbury Cathedral, by MR. E. W. HARVEY PIPER (Hon. Member)

Ladies are specially invited.

Light Refreshments.

THE

# Journal

OF

# The Society of Architects

FOUNDED 1884. INCORPORATED 1893.

Including Transactions and Architectural Notes.

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*The Society is not, as a body, responsible for the opinions expressed by individual authors and speakers.*

## Architectural Registration in America.

The State of Illinois is one of those States of the Union in which Architectural Registration, or protection, has been for several years past the law of the land. In the majority of the other States no such restriction prevails. A case of some interest to architects recently came before the Illinois Supreme Court. In People *v.* Lower, the question of what constitutes an architect was raised.

The Illinois Statute of 1897, prohibits any person from practising architecture without a license. But Section 9 provides that any person who shall be engaged in the planning or supervision of the erection, enlargement, or alteration of buildings for other persons than himself, " shall be regarded as an architect " ; but nothing in the Act shall be construed to prevent any person, mechanic, or builder, from making plans and specifications for, or supervising the erection, enlargement, or alteration of, any building that is to be constructed for himself or his employés. In an application for a mandamus to direct the Civil Service Commission to certify the relator or plantiff for appointment as City Architect for Chicago, the Act referred to was held to be valid by the Illinois Supreme Court, and not a violation of the United States Constitution, which provides that no person shall be deprived of life, liberty, or property without due process of law. The section defined the occupation of an architect. He is one who makes it his occupation to form or devise plans and designs and to draw up specifications for buildings or structures, and to superintend their construction. Any person erecting a building may employ an architect, if he sees fit, or he may make his own plans and specification, *but* he does not become an architect by planning the building which he erects.

Although, before a foreign court, and, of course, so without authority in this country; where, moreover, no form of architectural registration prevails, this case is nevertheless of some interest, in view of the possibility of the passing of a Registration Act in the future. As regards the decisions of the American courts, while these, as said, are of no force or effect as settled law, in the United Kingdom, yet the laws of the United States, being in the main based upon British law, as distinguished from the laws of most continental lands, which are for the greater part carefully devised civil codes based upon the Roman law, are not without value in elucidating points of difficulty. Decisions of the State Supreme or other Courts are not quoted in British Courts and are without influence over here—but it is not generally known to non-legal persons that the reasoned decisions of the Supreme Court of the United States of America are permitted to be quoted in arguments in British courts, not as settled law, but as entitled to much respect as the judgment of a court engaged in the interpretation of similar laws, and where a very obscure point arises, upon which there is no recorded judgment of a British court, the judgment of the United States Supreme Court is frequently of value, not in settling the points, but in informing the minds of the British judges of the view taken by a tribunal of high status and authority on a similar knotty point, and as a matter of fact such decisions have not infrequently been cited, especially in actions about company law, or the law of contract. The Supreme Court of the United States (*not* the individual State Supreme Courts) is a highly placed tribunal; its judges, unlike those of the State courts, are as secure in their offices, as independent of party government as British judges, and indeed have the high function of interpreting the United States constitution, and declaring whether any given enactment is or is not inconsistent with the constitution, and may on these grounds declare any Act *ultra vires*, and null and void.

The case of People *v.* Lower, quoted, in its practical aspect illustrates the enormous difficulties in framing and administering a registration law for architects. Apparently in Illinois the term "architect" is of very wide application, and is in doubt even in the matter of so important an appointment as that as City Architect of Chicago, an instance in which one would have imagined the successful candidates' qualifications to be beyond all cavil, yet apparently the Civil Service Commissioners refused to certify him as a qualified architect.

This is a difficulty which must be met and overcome in any attempt to legislate in these countries, and it can be overcome only by the general determination and co-operation of architects as a body. For instance, we believe that very strange results would ensue from leaving it a matter of purely legal interpretation to say who was or was not an architect, as in Illinois. One result would be, as the opponents of registration within the profession itself have often pointed out, that men of really no true title to the honourable appellation of architect would be registered, while other men, highly gifted artists, might be shut out on some minor point. But such a difficulty could, we believe, be, for all practical purposes, met by leaving the matter in the hands of some such professionally capable body as would correspond to the General Medical Council of Great Britain and Ireland, who keep the register of medical practitioners, and have very wide powers. In this representative Council the medical profession has great confidence, and its decisions are not often questioned. The only body who could do similar service to architects would be the Royal Institute of British Architects undertaking the duty and pressing forward registration whole-heartedly and with the co-operation of The Society of Architects and of the entire profession as a body on generally agreed lines. To leave the matter in the hands of the State, whether represented by the Civil Service Commissioners or not, or in those of the municipalities, would only lead to absurd results, and the last state of the architectural profession would be worse than the first. There is a considerable doubt as to the possibility of devising means whereby the authority of a candidate to style himself " architect " can be gauged, a doubt at one time more widely prevailing, but of late years the majority of reasonable architects have come to see that it may not be impossible to define some standard which the candidate should attain as the minimum entitling him to a license to practise as an architect. For instance, roughly: to begin with, he should have a fair general education, and in addition should possess a definite acquaintance with the practical and scientific side, but, above all, some moderate power in design. He should also have spent some time on practical work in the office of a qualified architect. If so much were settled, as agreed upon to entitle a man to style himself architect, then admission to a higher class—for example, again roughly, that of Fellow of the Institute—should not be beyond possibility of settlement. Men of moderate capacity in design might qualify under the first head, while men of larger or more mature powers in design could qualify for admission to the higher class by exhibiting in some settled and clear fashion their powers in design; and their superior excellence in this might be taken into consideration in the event of any deficiency on the purely mechanical side. This would prevent the possibility of the exclusion of exceptionally gifted men, by reason of their inability, for instance, to work out a difficult formula. We much doubt, for example, whether all of the masters of the eighteenth century could have passed the A.R.I.B.A. final! And this is an aspect much dwelt upon by the " artistic " part of the profession.—*The Irish Builder and Engineer.*

# Proceedings.

## EXTRAORDINARY GENERAL MEETING.

AN Extraordinary General Meeting of The Society of Architects was held at 28, Bedford Square, London, W.C., on Thursday, the 28th November, 1912, at 8 p.m., for the purpose of rescinding certain of the Articles of Association of the Society and making alterations and additions thereto. THE PRESIDENT (Mr. Percy B. Tubbs, F.R.I.B.A.) was in the chair.

The Secretary having read the notice convening the Meeting, the Chairman stated briefly the objects which the Council had in view in making the proposed revisions, and moved the following special resolution:

> "That such of the Articles of Association of The Society of Architects or parts "of such Articles as are underlined in the printed draft sent out to Members and "which accompanies this Notice (copy of which print has been initialled by the "President of the Society) be wholly rescinded, and that such alterations and additions "to the said Articles as are indicated in italics in the said print be adopted."

This was seconded by Col. F. S. Leslie, R.E., Hon. Secretary, and the Chairman invited discussion.

At the wish of the Meeting, the Articles were gone through clause by clause, and an amendment to omit all words between "character" and "be" in the fourth and fifth lines of clause 18, was put to the meeting and declared lost.

Several points were raised and dealt with, and suggestions for further amendment discussed.

At the conclusion of the discussion, the above special resolution was put to the meeting by the Chairman, and was declared to be carried unanimously.

The proceedings then terminated.

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## ORDINARY MEETING.

The Second Ordinary Meeting of The Society of Architects for the Session, 1912-13, was held at 28, Bedford Square, W.C., on Thursday, December 12th, 1912, at 8 p.m.

The President, Mr. Percy B. Tubbs, F.R.I.B.A., having taken the Chair, it was resolved that the Minutes of the previous Meeting having been printed in the *Journal* be taken as read. The Minutes were then confirmed and signed.

Fifteen nominations for Membership.

The ballot was then taken, and the following candidates were declared to be duly elected :—

### As Members :—

| | |
|---|---|
| Aga. Burjor Sorabshaw Jamshedji, | Markur's Buildings, Apollo Street, Fort, Bombay. |
| Chignell. James George, | Suite 2, Kenilworth Court, 44, Hargrave Street, Winnipeg. |
| Clarke. Godfrey L., | Arcade Chambers, North Street, Keighley. |
| Coughlan. Patrick, | Mitchelstown, Co. Cork. |
| Cowley. Herbert Reginald, | 24, High Street, Southend-on-Sea. |
| Eve. William Harold, | 10, Union Court, Old Broad Street, E.C. |
| Lee. Frederick William Hobill, | 11, Waterloo Place, Leamington Spa. |
| Litherland. Richard Sydney, | Branstone, Burton-upon-Trent. |
| Oliver. Frederick George, | Box 360, Lethbridge, Alberta. |
| Newson. Charles, | 1, Blatchington Road, Hove. |
| Shaft. James Walter, | Guildford Road, Woking. |
| Skipper. Charles Frederick, | 20, St. Andrew's Street, Cambridge. |
| Slater. John, | 124, St. James' Road, Blackburn. |
| Taylor. Frederick John, | 20, Alexandra Villas, Finsbury Park, N. |
| Toomer. Albert John, | "Dulcote," Strensall, York. |
| Tutton. Alwyne, | 76, Lynton Road South, Gravesend. |
| Wapshott. Francis Elliss, | Queen Street Chambers, Maidenhead. |
| Wetherell. John Frederick, | 65, Conduit Street, Regent Street, W. |
| Williams. Edward John, | 37, Market Place, Leicester. |

### As Students :—

| | |
|---|---|
| Adams. William Henry, | Council House, Romford. |
| Rees. Frederick William, | 2, Graigwen Place, Pontypridd. |
| Verrall. Cecil George, | 155, Alma Road, Bournemouth. |

Mr. E. W. Harvey Piper (Hon. Member) then gave a lecture on "Salisbury Cathedral," which was illustrated by a large number of lantern slides.

A hearty vote of thanks was subsequently accorded to and acknowledged by Mr. Piper. The proceedings then terminated.

## EXTRAORDINARY GENERAL MEETING.

An Extraordinary General Meeting of The Society of Architects was held at 28, Bedford Square, London, W.C., on Thursday, the 19th December, 1912, at 8 p.m., for the purpose of confirming the following Special Resolution duly passed at an Extraordinary General Meeting of the Society duly convened and held on the 28th day of November, 1912. Mr. R. G. Lovell, A.R.I.B.A., Vice-President, was in the Chair.

The Secretary having read the notice convening the Meeting, Col. F. S. Leslie, R.E., Hon. Secretary, moved the following resolution :—

> " That such of the Articles of Association of The Society of Architects or parts of " such Articles as are underlined in the printed draft sent out to Members and which " accompanies this Notice (copy of which print has been initialled by the President of " the Society) be wholly rescinded, and that such alterations and additions to the said " Articles as are indicated in italics in the said print be adopted."

This was seconded by Mr. B. R. Tucker, Hon. Librarian. The Chairman then put the resolution to the Meeting and declared it to be carried unamimously.

The proceedings then terminated.

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The New Diocesan College at Galway recently opened is situate about 100 feet over the sea level, and overlooks the City of the Tribes and the Bay of Galway. The frontage of the building is about 300 feet. There are return ends of 90 feet in length. The main entrance is in the centre of the front, and is surmounted by a massive tower over 70 feet in height. The eastern wing contains class and study halls, libraries, chemical and physical laboratories, students' entrance, with cloak rooms and lavatories. The western wing contains the domestic apartments, such as refectory, kitchen, stores and pantries, and apartments for the matron and servants' quarters. The upper storeys contain the chapel, professors' rooms and dormitories, as well as special class halls. On the top floor are further dormitories and professors' rooms, and an isolated infirmary. The two main staircases are continued in towers isolated from the building, as a safeguard against fire, and are of fireproof construction, as are the floors of the top of the College. The roof is of reinforced concrete covered with Limmer asphalte. The upper portions of the three towers are occupied by music rooms. The top portion of the main central tower contains a reinforced concrete water tank having a capacity of 20,000 gallons. The building is lighted throughout by electricity and heated by means of low pressure hot water and radiators and the ventilation is arranged on the natural system. A feature of the entrance is the spacious entrance hall leading into a cloister nearly 300 feet in length and 10 feet in width. Most of the class halls are divided by folding partitions, so that they may be used for assembly purposes. The main façade is original in design, and is unlike any of the existing scholastic buildings. The building was designed by MR. WILLIAM A. SCOTT, Professor of Architecture in the National University.

# The Parthenon of England.*

SALISBURY occupies a unique position among English cathedrals in that, with the exception of its tower and spire, its west front, its cloisters and chapter house, and probably the upper portion of the main transepts, it was the work of a single generation, building upon a virgin site. New Sarum is an exquisitely finished example of the most severely beautiful of English architectural styles, the one prevalent in the central third of the 13th century.

The charm and dignity of the edifice are enhanced by the serenity of its situation, on a level sward, interspersed with a few elm trees, shut off from the houses and shops of a small market town, on the north and west, by the walls of a close; to the south-east are the grounds of the episcopal palace, and to the south-west those of the deanery, while to the south the prospect opens out upon meadows, through which winds the clear-flowing river Avon.

The original Norman cathedral, adjoining the castle, on the steep brink of the chalk downs, one and a half miles northward, was shortlived. It had only been occupied for worship during one hundred and forty-five years—from 1075 until 1220—when its confined situation on a wind-swept escarpment, the poor and costly water-supply, and the proximity of the fortress, with its quarrelsome and uncongenial occupants, determined Bishop Richard Poore to descend to the plain and build an entirely new cathedral church on a virgin—and marshy—site near the stream. One of the canons—Elias, of Dereham, who afterwards followed Poore on his translation to Durham, and designed the eastern transept of that minster—was employed by the bishop as director, or architect, of the work, and he designed a masterly, symmetrical, and typically English plan.

Begun by Richard Poore on April 28th, 1220, a portion, either the eastern part of the choir or the Lady-chapel, was consecrated on Michaelmas Day, 1225. The constructional works were carried on by the Bishop's successors, Robert Bingham, William of York, and Giles of Bridport, and in 1258 the main fabric was consecrated, a further like ceremony being observed on the completion of other unspecified work in 1266.

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* A lecture, illustrated by nearly 120 lantern views (by Edgar R. Bull, W. Cecil Collinson, H. W. Fincham, the late J. Patteson Gibson, J. W. H. Hirst, J. W. Hodges, J. Newton, C. H. Oakden, Frank Taylor, J. Valentine, J. Winter, Walter Plomer-Young, and others), delivered before The Society of Architects, on December 12th, 1912, by Mr. E. W. HARVEY PIPER, HON. M.S.A.

[We are indebted for the use of the blocks to the courtesy and kind permission of Mr. Francis Bond, HON. M.S.A., and Mr. Herbert Batsford, the author and publisher respectively of *Cathedrals of England and Wales*, of which a revised and enlarged fourth edition has just been issued.—ED.]

Circa 1265-80 the cloisters and chapter-house were added by Bishop de la Wyle, or his successor, Wickhampton, and the screen wall forming the western façade appears to be of this period. About 1336 the enclosing wall was finished, with Norman masonry taken from the old cathedral ruin on the hilltop at Old Sarum.

Judging from the slenderness of the central piers, the original intention seems to have been to complete the crossing with a low tower of the Westminster and Beverley type, rising only 8 ft. above the four roofs that abut upon its sides, and possibly to be crowned by a wooden belfry.

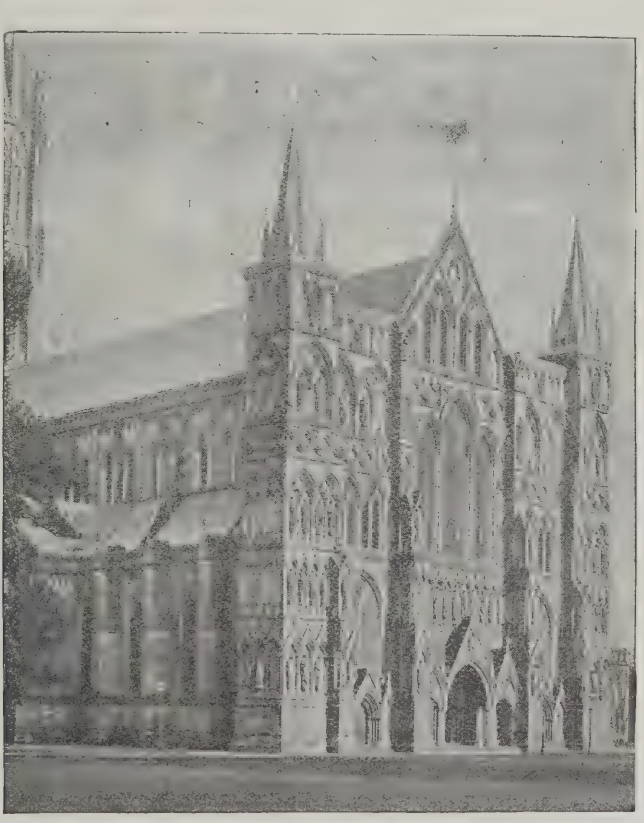
At some unascertained date, probably between 1300 and 1330, a hazardous experiment was tried, at a grave risk of crushing the whole edifice to the ground; two ornate and lofty stories were added to the central lantern, and the heightened tower was crowned by an ideally symmetrical spire, which has since been the culminating glory of English steeples.

In the latter half of the 15th century chapels were added to the choir on either side of the Lady-chapel, that on the north side, extending the aisle eastward, in 1464 by Robert, Lord Hungerford, and that in a corresponding position on the south in 1481 by Bishop Richard Beauchamp. The chapels carried the eastern building lines of the choir level with that of the Lady-chapel.

At the Reformation the cathedral was despoiled of much of its stained-glass; but it escaped with little material damage during the Civil Wars and Commonwealth, and after the Restoration, Wren was employed in strengthening the spire, which in his day inclined as much to the north-east, 23 in. from the perpendicular,—as it still does, without further evidence of settlement.

The name of James Wyatt, vandal and iconoclast, will ever be execrated by admirers of Salisbury, for in 1789 he wrought ignorant, infamous, and infinite destruction on the fabric. The coeval detached campanile to the north-west of the close was levelled with the ground, and the same fate befell the Hungerford and Beauchamp choir-chapels, and the projecting porches on the north front of the great north transept and on the south side of the choir. The beautiful choir-screen was torn down from the crossing and rebuilt in the north-east transept; all the monuments and tombs were uprooted, the bones scattered, and the masonry and effigies reassorted in parallel lines along the raised benches under either nave arcade, and cartloads of stained-glass were battered out of the windows and thrown into the city ditch, the lead being broken away and sold.

After the middle of the 19th century, Sir Gilbert Scott carried out important works in the cathedral, including structural repairs and the refitting of the choir. After Scott's death the work of restoration was continued by the late George Edmund Street, and he, in turn, was succeeded by the late Sir Arthur Blomfield, who continued the task, begun by Scott, of underpinning, strengthening, and repairing the central tower. The Dean, Dr. Page Roberts, a day or two since informed the lecturer that the chapter have not now a permanent architect, but always employ Mr. C. E. Ponting, F.S.A., of Marlborough.



The West Front, Salisbury.

We get our first view of the cathedral this evening from Crane Bridge. A bend of the Avon shuts us off from the close ; but over the riverside trees rises the graceful spire, flanked right and left by the pinnacles of the west front and the north transept.

A second, and nearer, prospect across the stream shows the long lines of the minster and its spire from the south ; to the right is the Bishop's palace, a residence largely reconstructed in the 18th century, on the site and with the materials of one originally built for Bishop Poore, and containing work of many intervening periods.

Turning to our left, we enter the grounds of the equally comfortable, though less spacious, Deanery. Behind its roofs are the turrets and central gable of the west front, and over it rises the matchless tower and spire, with an absolutely perfect contour silhouetted on the skyline.

Salisbury should be entered by road, and not by rail, if one would receive a due impression of its grace, refinement, and majesty. When one sees it first from the railway station, the apparent height of the spire is dwarfed from the elevation of the viaduct and mean foreground, and it is only as we walk round the precincts, and note how it soars above the enclosing elms, the old gateways and residences, that we gain a true estimate of its dignified massing and symmetry.

### THE GROUND PLAN.

This quality of symmetry is obvious in the first glance at the ground plan, which is as regular as the skeleton of a quadruped, and typically English, in its square east end and projecting Lady-chapel, its beautifully inter-proportioned greater and lesser transepts, its normally placed cloisters, occupying a rectangle south of the entire nave, and its octagonal chapter-house. South of the south-east transept is a multangular muniment-house and treasury.

Between the north cloister walk and the nave a narrow open space has been left by those who added the cloisters.

The clearly-defined outline of the Lady-chapel was only revealed, it must be admitted, by Wyatt's alterations at the end of the 18th century, when the 15th century Hungerford and Beauchamp chapels were cleared away.

Looking at the central space on the plan, we observe how inadequate in scantling were and are the piers at the crossing to support a spire, and we note a raised bench carried on either side, from the crossing to west end, from pier to pier, between the nave and its aisles. This was doubtless constructed by Elias of Dereham to prevent the arcades from swaying or sagging, and Wyatt used these benches as a series of pedestals for the monuments he reassembled here.

One naturally compares and contrasts the Parthenon of France—Amiens—with the Parthenon of England.

Both were begun in the same year—1220; but whereas Salisbury was finished by 1258, or at latest by 1266, Amiens was not completed till 1288, and the western front and flanking towers were added in the 15th century, and the inadequate central flèche but ten years before the English Reformation. The short and wide plan, with slight transeptal projections of great breadth, the circular eastern ambulatory, surrounded by a chevet of chapels; the outer aisle of chapels on either side of the nave, the wide spans of arcades, the flat buttresses to walls, and the grand triplet of western portals facing a raised approach—all are characteristic and distinctive of a French church of the first rank, and all are manifest on the plan of Amiens.

Let us compare the exterior of Amiens, as seen over the housetops of the city from the south-west, with that of Salisbury, from the north-east.

The French cathedral is obviously vaster, broader, and loftier, and rises in one huge mass to an altitude unattained in England, although from east to west the length is almost exactly that of Salisbury. But the external roofs have a height of 208 ft. against the 115 ft. to ridge of the roofs at Salisbury ; the loftier of the western towers, that to the north, only overtops the main ridge by 17 ft., while the needle-like and inadequate flèche starts from so great an elevation that we do not realize its altitude of 422 ft. The 404 ft. of Salisbury spire is far more demonstrable.

Now let us revert to Salisbury.

### PYRAMIDALISATIONALISM IN EXCELSIS.

This prospect from the north-east is the best general view of any cathedral to be obtained in England, displaying to the full the clever setting-out and planning—the western screen wall, the north porch, the major and minor transepts, each with an eastern aisle, the choir and its processional aisles, extending two bays beyond the main fabric, and the Lady-chapel, roofed as at Chichester, as a single-storied projection.

The clear cut lines of low aisles and Lady-chapel lead the eye upward to the boldly-projecting double transepts, the sharp and thin line of the western façade. From the very centre of the higher ashey-grey roofs of choir, nave, and main transept rises the lofty square tower, ending in its second stage in a rich parapet, above which, within a double group of pinnacles, soars the harmonious pyramidal form of the loftiest spire in the kingdom.

The outlines of the edifice are vigorously proportioned and charmingly diversified, and the contrast of the pale grey Chilmark stone with the verdant turf is delightful.

But there is a subtlety of harmony in the arrangement of the leading lines of the composition which adds immeasurably to the æsthetic effect ; it is not readily perceived at first sight, and only yields the secret of its charm after study. The surface of the acutely-pointed spire, the most perfect outline yet designed by man, is broken by small crockets on the arrises bounding each of the eight sides, and by three broad horizontal bands of elaborate ornamentation ; the huge screen wall forming the western façade is flanked by outstanding turrets with steep spirelets ; while every gable—to choir, Lady-chapel, north porch, and greater and lesser transepts—has on either side a slender pinnacle.

By way of contrast, a broad plinth course, with a double and widely-separated set of mouldings, is carried round the entire base of the building, faithfully following every projecting member ; above this, again, a band of ornament forms a string below the window-sills, and five sets-off score the surface of each buttress on the level of the springing of the window-heads ; and, in like manner, an elaborate cornice table and open parapet are taken around the edifice at the eaves level, these giving a triple series of well-marked horizontal lines as an antidote to the bristling effect of central spire, turrets, and pinnacles.

The "pyramidalisationalism" of the mass is perfect, and is accentuated rather than checked by the threefold horizontal scorings of the surface.

An engraving of 1780 shows us what was lost externally by Wyatt's improvements of seven years later. We shall now look in vain for the 13th century detached bell-tower of two stories in masonry, with an oaken lantern stage and lead-covered spire, for the north porch and low-pitched Hungerford chapel, against the Lady-chapel, and the companion chapel and porch on the south side of the edifice.

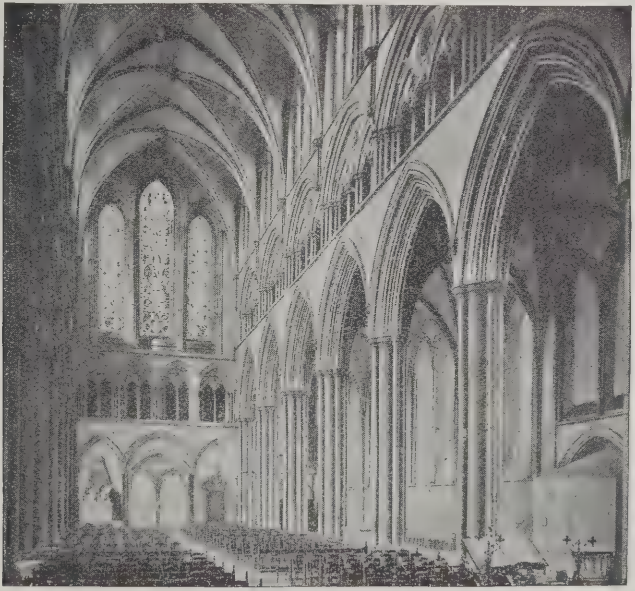
### A SURVEY OF THE EXTERIOR.

We will now make, the lecturer continued, a perambulation of the Cathedral, beginning at the north-west angle, to see the general effect of the screen front, the main north transept, and the long buttressed wall of the west cloister walk. From every view point the graceful banded spire, rising within its double tier of pinnacles, dominates the prospect.

Walking to the right across the broad and deep expanse of turf, we have the west front full before us, and as we imagine the lines of the nave and aisle roofs, realize that it is but a built-up and not altogether satisfactory screen, albeit an advance upon the Lincoln example. The chief fault is that the upper bounding line of the rectangular mass is taken on the level just below the spirelet capping each of the flanking turrets to a point a little above the springing of the central gable. The horizontal line that bounds the screen should have been carried as at Lincoln below the base of the gable, or, less effectively, should have entirely enclosed it. The whole treatment is too flat, the central section and the end towers not being so advanced beyond the recessed portions over the north and south aisle ends as to give adequate play of light and shade; the individual features, on the other hand, project unduly; the angle turrets are insufficient in bulk, especially in depth from east to west, and the porches are, as in all English cathedrals, puny in scale; the arcades of niches and the huge bands of quatrefoil ornamentation are crowded and fussy to a point of irritation; there are no plain surfaces, except in the plinth and a few spandrels, on which to rest the eye, and it is obvious that the double two-light windows forming the upper tier over the aisles are, like the lancets in the main gable, useless shams, being high above the lines of internal vaulting. Yet this front has a certain dignity of its own, the individual details are refined and well executed, and to censure it, as Francis Bond does, in the new edition of his invaluable *Cathedrals of England and Wales*, as "quite the worst façade in England," is reckless and extravagant criticism.

Fifty years ago, of nearly 120 niches in the façade, only eight contained more or less weather-worn, mutilated, and almost unrecognizable statues. Redfern, then the popular ecclesiastical sculptor of the day, was commissioned by Scott to restore these and to execute about eighty others, in accordance with a scheme illustrating the opening verses of the Te Deum. The public taste has been educated since the new figures were carved, and at the present-day they appear tame and commonplace. When the remaining five-and-thirty niches are filled, it is to be hoped that the authorities will be willing to pay for the highest art, and that the aim will be to provide one or two statues of outstanding artistic merit, and that they will not yield to the temptation to accept the lowest tender for the completion of the work.

The central group of three well-recessed and gabled porches has over it a tier of eleven canopied niches, now refurnished with figures of saints and virgins. The details of this principal portal are characteristic of the latter part of the 13th century, with their crisp foliage capitals, deep mouldings, and a broad band of undercut foliage in the principal Order, recalling that in the north and south portals to Lincoln choir-aisles, and the double series in Southwell Chapter-house portal, but less free and vigorous than either of these examples. Looking up to the head of the gable, we note over the central vesica and its modern Majesty the emblem of the Holy Dove with the scroll representing the Word. The mouldings over the three great lancets lighting the nave, and the useless pair of two-light windows over the angle roofs, are seen to be thickly studded with the ball-flower ornament, indicating the late date at which this upper portion of the front was completed.



In the Nave, Salisbury, looking W. by W.N.W.

Turning to the north side of the nave, the aisle is lighted by pairs of lancets, separated by flat buttresses, and the clerestory consists of a triplet in each bay. The roof here and those over the nave and transepts are covered with flat slabs of Chilmark stone. Over the eastern bays of the nave, and on the sides of the great transept, large flying buttresses weighted with slender pinnacles were thrown up in the 14th century to act as abutments to the spire. The upper story in the boldly-projecting north porch, originally occupied as a residence by the sacristan or sub-treasurer, now serves as the Dean's muniment-room. It has a doorway opening into the north triforium gallery of the nave—probably planned to allow the custodian who dwelt in the room to make a circuit of the building at all hours.

The treatment of the whole of the eastern portion of the edifice is uniform and exceedingly effective, a graduated tier of lancets being set in the eastern gables of choir, Lady-chapel, and choir aisles. Except for the enriched corbel table, there is a studious avoidance of ornamentation for its own sake, and the purity and refinement of the details are noteworthy.

Taking a general survey of the exterior, and comparing it with the paintings by Turner and Constable, and the numerous prints and engravings of a century since by Buckler, Byrne, Nash, and Stothard, and a generation later by Archer, Hablot Browne, Turnbull, Winkles, and others, it is apparent that the hand of the 19th century restorers rested very lightly on the fabric. With the exception of the making good of the envious rents wrought by Wyatt in tearing away chapels and porches, the sole external alterations have been the insertion of Redfern's mediocre statues in the west-front niches, and the pairs of slender pinnacles renewed or completed on either side of the gables to Lady-chapel and choir and lesser transept aisles.

As we pass round to the south side of the building we observe that the fenestration of the gable in the south main transept differs from, and is later in feeling than, that in corresponding transept on the north side, suggesting that the work—which, from the uniformity of the plinth and the lower masonry courses, seems to have been carried on simultaneously all round up to aisle cornice level—was afterwards delayed in the upper portion of the major transepts and longest on this south side, possibly for want of funds, and apparently was not continued until the cloisters and chapter-house were well in hand.

Attached to the south-east transept is a scantily lighted low two-storied octagonal building, of which the lower floor, once the sacristy, is now the canons' vestry, and the upper one the muniment-room.

The much more elaborate chapter-house projects in warming-pan fashion from the main or south-west transept, and dates from the days of Edward the First. It is one of the six-and-twenty octagonal chapter-houses in the kingdom, and has, like those of Lichfield, Wells, and Worcester, a flat roof. The octagonal staircase turret planted at the north-east angle, between the house and the cloister wall, is a charming feature.

Making our way into the cloister garth, we find ourselves in one of the largest and certainly one of the most beautiful and secluded of these courtyards. In the midst of the green sward are two venerable cedar trees, and all around rise the fenestrated walls, the grey masonry, close-cropped green turf, and dark foliage, forming a delightful harmony in cool colours. So far as can be inferred from the scanty records, the cloisters were, like those at Norwich, Gloucester, and Westminster, many years in building; but the same type of pairs of double arches, carried and divided by slender columns, contained under a moulded and cusped circle in the head, is adhered to throughout, a pleasing diversity being given by the alternate employment of cinquefoil and sexfoil cusping in the uppermost opening, and of wide and shallow quatrefoils in the apices of the lesser arches. The walling is carried up over the openings to an undue height, and the buttresses dividing the bays or paynes are unusually flat. From the end of the south transept over the first four bays of the east cloister walk a library was built in the reign of Elizabeth by Bishop Jewel, the author of *The Apology*; the style is earlier than the ascertained period of erection would have suggested, being Advanced Perpendicular with little suggestion of the Renaissance in its details. The builders of the cloister seem to have feared that the great south transept would bulge outwards, and built at the south-west angle a massive buttress, capped by a spiky pinnacle. The architectural effect would have been better had a second buttress been constructed at the corresponding south-east angle, instead of thickening the pier. A nearly similar buttress was erected at the north-west angle of the main north transept, also as part of the early 14th century work of strengthening. We go behind the north cloister walk into the sunless and somewhat damp rectangular court between the nave and rear of cloister wall, known as the Plumbery, possibly because the lead for the aisle roofs and jointing of the Purbeck marble shafts was cast here.

## THE NAVE INTERIOR.

Entering by the western portal, we find ourselves in the brilliantly-lighted nave. We must confess that our first impression on descending into the nave is one of chilling disappointment. The interior seems so bare, so uniform, so correctly monotonous; the excessive illumination brings the highly-polished dark grey shafts and circular bases and capitals of Purbeck marble, set against the white arcaded columns on either side, and in a continuous range in each triforium, into sharp and unpleasing contrast with the pale Chilmark stone in moulded arches, and in the lofty, plain, and ridgeless quadripartite vault. There is an austerity due to the prevalent monotony of dark grey and white, and the absence of applied ornamentation which is at first repellent.

By degrees interest is awakened in the purity of the mouldings in arcades and triforia, and the exquisite interproportioning of height and width and length in nave and aisles. As we proceed eastward, in choir and Lady-chapel, in major and minor transepts, we perceive that the harmony is attuned to a low key, that intervals rarely exceeding greater and lesser thirds are adopted, and that chromatics are studiously avoided. In fact, we have an architectural nocturne of limited range, abounding in minor passages, composed by a master musician, and resulting in subtle nuances, sweet cadences, and delicate harmonies. That is the message of Salisbury Cathedral to the attuned ear.

The triforium, which, in evolution, comes chronologically (like the edifice itself) midway between Lincoln and Westminster, has been highly praised ; but we confess we like neither the harsh combination of constructional materials, nor the design adopted. As in the main transept at York, two pairs of double-cusped arches, each pair having an open quatrefoil in the tympanum, are embraced within a nearly circular containing arch, with unpierced plate tracery in the head ; the effect is that the outer containing arch is necessarily cramped in height, so as not to unduly raise the gallery at the expense of the range of clerestory above, and spreads its arms too widely ; it stoops and sprawls at one and the same time, in ungraceful fashion. Here, as we saw was adopted at a subsequent date in the cloisters, there is an agreeable alternation of pattern in the cusping, trefoils and cinquefoils being employed (the former being the more effective), and the incised ornamentation in the large tympana is similarly varied, with excellent results.

Our eye travels down to the circular moulded bases of the arcade piers, and we note more closely the distinctive and unique feature of Salisbury nave—the continuous platform or bench between the piers, doubtless devised by Elias of Dereham to provide an unbroken raft foundation on the marshy subsoil for his arcades. Wyatt, you will remember, raked together monuments and effigies from every part of the cathedral, and with childlike simplicity and indifference to historical associations, ranged them in a double row between the nave and its aisles. That skeletons and relics were mislaid, that parts of different tombs and statues of diverse dates were brought together, did not trouble this self-sufficient charlatan, who masqueraded under the dignified title of architect. A few feeble and tentative attempts at correcting Wyatt's blunder have been made ; but confusion still reigns supreme, and there is the greatest uncertainty as to the correct attribution of monuments throughout the minster.

Starting under the south arcade at the west end, we must note a few of these misplaced—and, we fear, often misnamed—memorials. This flat marble slab, the first in order from the right, is supposed to have been brought from Old Sarum, and is assigned to Bishop Herman, who died in 1075. Another slab, showing an incised figure of a Late Norman bishop in full pontificals, is also regarded as a translation from Old Sarum, and to represent Bishop Jocelyn, who died in 1184. We tread on surer ground when we come to a 15th century altar-tomb, on which reposes a grand effigy in plate armour, with a dog at his feet. This effigy, we know, was removed from the wall between the Lady and Hungerford chapels, and represents Robert, Lord Hungerford, who died in 1459. The so-called tomb beneath the figure is built up of carved stones from his destroyed chapel at the north-east angle of the choir. The next monument, with three circular openings for relics on each side, through which one sees the solid mass of masonry within, is always shown as the memorial of the Lord Stourton who was so unfortunate as to have been hanged for aiding and abetting murderers, in the beginning of Elizabeth's reign—1556. So late as 1775 a wire twisted into a noose was suspended over this stone; but that, like the attribution, was a vulgar error—this is obviously an altar of relics, upon which, until the Reformation, stood the Shrine of St. Osmund.

Across the Greater Transepts, Salisbury, to the North.

Close by, at the east end of the south arcade, is the most beautiful and most interesting, from an historical standpoint, of all these memorials. It is the tomb and effigy of William Longespée, first Earl of Salisbury of the second creation and natural son of Henry II. and Fair Rosamond. It still shows fragments of the original painting and gilding, and although of treestone has been raised, by one of the many anachronisms perpetrated by Wyatt, on a 14th century base of painted wood. William of the Long Sword fought in Flanders and in the Holy Land and at Bordeaux, and on his return in 1226 from the latter port, was poisoned in the Castle of Old Sarum, it is supposed by Hubert de Burgh.

Crossing the nave obliquely westwards, we find half-way up the north arcade the beautiful tomb of Sir John de Montacute (died 1389), clad like a lobster in plate armour, his feet resting on a lion.

Near the west end of the arcade is the cross-legged effigy, in chain mail, of the younger William Longespée, second Earl of Salisbury, and son of the grim old warrior whose effigy, on its wooden stand, we examined just now. William Longespée, junior, was also a Crusader; he fell in battle at Cairo in 1250, and is buried at Acre. As we gaze on this centotaph, we carefully scan the lineaments of this valiant descendant of the Plantagenets; but, alas! we receive a rude shock. The figure is an exact counterpart of another effigy, also carved in Purbeck marble, and set up in the church of Castle Ashby, Northamptonshire, to commemorate Sir David of Esseby, who died in 1268—eighteen years later than the second Earl of Salisbury. The 13th century stoneworkers in the Isle of Portland were very business-like, and kept in stock effigies of soldiers in armour, and disposed of them to proud relatives of deceased Crusaders. But alas for the chances of a portrait likeness in an Early English monument!

Extraordinary obscurity gathers around the westernmost monument under the north arcade—a diminutive figure of a bishop of short stature, and arrayed in full canonicals, with a crozier in his left hand—of late years protected by an iron grating. The effigy was discovered in 1680 buried under the seating of the choir, and is assumed to be a portrayal of a boy bishop who died during his term of office; but there is not the slightest ground for or against such a romantic conjecture. At Salisbury they had during the Middle Ages and until the Reformation, a custom of electing each St. Nicholas Day (December 6th) a choir-boy as a child-bishop. The youth had a set of prebendaries, represented by his fellow-choristers, and held office till Holy Innocents' Day (December 28th), when his twenty-two days' reign ended in a solemn service with a state procession. Strangely enough, in all the descriptions of this monument, no one gives the measurements, nor did the lecturer think to figure the dimensions during any of his visits to Salisbury.

A final glance down the nave westward takes in the three great lancets in the main front, which contain a medley of glass of many periods, including some of the 13th century and 15th century from Dijon and Rouen. The monument on the south wall next the western doorway, showing a mourning figure of Hibernia, is by Michael Rysbrach, and commemorates Lord Wingham, Lord Chancellor of Ireland, who died in 1745.

The nave is shut off from the choir by a light screen of wrought iron and lacquered brass, executed by Skidmore, of Coventry, and the most effective of those designed for our cathedrals by Sir Gilbert Scott. We note the comparative slenderness of the clustered piers which support the tower arches at the crossing, and do not wonder at the 15th century stone girders before us, across the great transepts, and the rakes, and shores, and struts of stone in the triforium to our right, in the choir, with which Mediæval builders sought to prevent (and that successfully) the collapse of the overburdened tower. Could we turn round, you would observe, as we ourselves did on our last visit to Salisbury, this first pier on the south side of the choir inclines ominously towards the south-east, and ought to be taken down after numbering the stones and reconstructed in cement with steel reinforcement. The elaborate roof overhead is a 16th century vault erected over the crossing, and the tomb on our right is that of Bishop Mitford (1407). We look over the battlemented transept screen on to the triforium of the north transept, which we see is later than that in the nave, having varied and pierced foliated patterns in the tympana—a further proof of the soundness of our conjecture that the upper stories of the transepts were not completed till some time after the nave vault was roofed in. The most interesting monument in this north transept is the bust on the west wall commemorating Richard Jefferies, the observant naturalist, whose too short life ended in 1887, and whose *Gamekeeper at Home* will constitute his most lasting memorial.

We glance across a very satisfactory modern screen in oak—a monument to the late Dean Webb—into the north-east or choir transept, now the morning-chapel, to inspect on the west wall a beautiful Late 13th century arcade removed here by Wyatt from under the western tower arch. Although at one time and for unrecorded generations utilized as a choir-screen, it could not have been devised for that purpose, and no satisfactory theory seems to have been propounded as to the intended use of what are obviously seats. It must be reckoned to Wyatt for righteousness that he only transplanted and did not destroy this delightful enigma in carved masonry. Against the eastern wall of this transept is some Early 15th century stonework, somewhat dubiously dubbed a lavatorium, and upon it has been built up a 14th century canopy, removed from some tomb, and facing it is a mean little modern font. The north windows of this morning chapel have just been filled with admirable stained glass by Messrs. Powell, in memory of the late Dean, Bishop Webb.

It is high time to emerge into the north choir aisle, and to note in passing, on the south, to our right, the tombs to Bishop Scammell and Audley, and the cadaver to Dr. Bennett, precentor of the Cathedral, who died in 1544. The emaciated figure—one of two in this aisle—now rests on an elaborate altar-tomb, but doubtless was originally placed in a grille beneath a monument, while a gorgeous coloured effigy in full robes reposed upon the upper slab, as is the case with Archbishop Chichele's effigy and cadaver in Canterbury. There is a second cadaver in this aisle and many others elsewhere, that of Bishop Fox in Winchester retrochoir, and two at Exeter, others at Tewkesbury and Hereford. In this north choir aisle, too, is a beautiful effigy under a modern canopy, very problematically assigned to Bishop Richard Poore, 1237, the founder of the cathedral, and against the east wall is the elaborate Jacobean monument to Sir Thomas and Lady Helen Gorges, of Longford Castle (1635). Near the latter tomb, at the north-eastern angle, is a singular triangular-headed double aumbry, with stone shelving and original oaken doors.

### THE CHOIR.

We now retrace our steps to Skidmore's metal screen, and enter the choir, which has been entirely refitted and refurnished during the past half-century, during which renovations Wyatt's work has been, as far as possible, effaced. The painted circles, containing quaint figures of saints and Zodiacal signs on a white ground. In the vault above are attempts by Clayton and Bell to reproduce the original 13th century frescoes revealed when many coatings of whitewash and ochre were scraped off under

Scott's direction. Scott designed and Farmer and Brindley executed the present reredos, which occupies a position just one bay eastward of its rightful one. The somewhat wiry Bishop's throne, from another of Scott's detailed sketches, was carried out by the late Thomas Earp, of Lambeth. The divided organ-case was erected from drawings by George Edmund Street. The choir stalls are a mixed assortment. A few seats and elbows, like the very ordinary Miserere shown on the screen, display doubtful ornamentation of the end of the 13th century; the poppy heads are of Henry VIII.'s time, the dean's seat of that of Charles I., and the rest are survivals of Wyatt's and Scott's restorations. At the present time there are being fashioned, from Mr. C. E. Ponting's designs, some much-needed stall canopies, as part of the memorial to the late Bishop, Dr. John Wordsworth. The first portion of these, that nearest the nave on north and south sides, will be placed in position at Whitsuntide next, and promises to add greatly to the richness and finish of the effect of the rather bare and too level choir. A full-length effigy of the late Bishop is now being executed by Sir George Frampton, R.A., and will find a place on the north side of the Lady-chapel.

During Scott's restoration there was discovered on the north side of the choir, opposite the original site of the altar, a rudely constructed windlass and pulley, which remains on view, and has been the subject of amusingly diverse conjectures. That it was used for raising the Pyx (a theory to which the lecturer himself inclined) or the ciborium, for displaying the Easter Veil or for rending it asunder, are some of the suggestions, while a more prosaic one, which finds favour among practical builders, is that the windlass only dates from the 18th century, and that its function was to haul up buckets of whitewash with which to disfigure the walls and vaults.

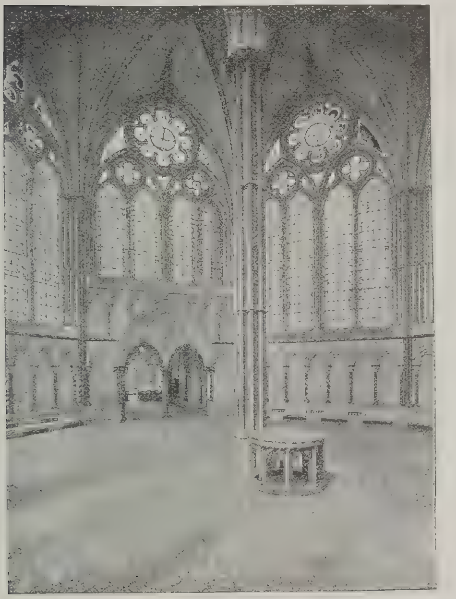
On the south side of the choir we see, near the stalls at the west end, the sprawling 14th century monument anachronously attributed to Bishop William of York, who died in 1256, and next it, eastward, the huge grille in wrought ironwork bedizened with colour and gilding, forming the chantry founded in 1429 by Walter, Lord Hungerford; it was removed hither from the nave in 1778 by Lord Radnor, who converted it into a family pew.

Proceeding into the Lady-chapel, we are charmed with the elegance of its slender Purbeck marble grouped piers, which in their slight scantling seem inadequate to support the vaulting. The triptych and other east-end fittings here were designed by the late Sir Arthur Blomfield.

Turning again to the south-west, we notice the huge Jacobean tomb of the Earl of Hertford (1621) and his unfortunate wife, Catherine Grey, who long survived him, also the plain slab regarded on insufficient evidence as the memorial of St. Osmund, founder of the cathedral of Old Sarum, and author of the Sarum rite, who died in 1079. The stone with cavities, usually associated with the name of Lord Stourton, now in the nave, formerly rested upon it, and the Dean and Chaplain ought to have the moral courage to assemble them together afresh.

Across the junction of the choir with the lesser or eastern transepts were built up, in the 14th century, inverted arches of the Wells Cathedral type, but having solid spandrels. Noting in this aisle Sir Gilbert Scott's canopied tomb to Bishop Hamilton, with its Carrara marble effigy, and, further west, the monuments to Bishops Bridport (1262) and Mitford (1407), we pass through the main or south-east transept into the east walk of the cloisters, and thence into the beautiful

### Chapter House.



In Salisbury Chapter House

Pausing outside the portal to the house, we observe in the soffit of the Order enclosing the tympanum on this cloister wall full oval medallions, the subjects—in pairs—being the Virtues and Vices, so familiar at Amiens and Chartres. In one of these, on the south side, Vice, reclining on the ground, embraces the knees of Virtue with one hand and stabs her with a short sword held with the other. In the niche below, Truth, with a smile on her face and pincers in her hand, genially tears out the tongue of Falsehood. In the lowest niche shown Generosity is pouring a Pactolean stream of golden coin into the upturned, gaping mouth of Avarice.

As we step inside the house, the scene is enchanting. It is an eight-sided apartment, with central shaft of the same diameter (58 ft.) as those at Westminster, York, and Worcester, and only slightly exceeded in dimensions by one house—that at Lincoln. The construction resembles that of a conservatory in lightness. The piers are very slight, and between these are set on seven sides magnificent four-light windows, with octafoliated heads; the tracery is more fully developed than at Westminster, and the lights are filled with modern grisaille glass, throwing down, not a mere flood, but a veritable cataract of light on the tesselated paving. In the centre is a slender column, surrounded by small shafts of Purbeck marble, supporting a capital of rich foliage, from which spring the ribs of the vault, elongated bosses being placed over the intersections in the roof. Beside the central pier is a circular stone seat, carried on slender columns. In the quatrefoil over the doorway is a niche filled with a statue by Redfern of Our Lord in Majesty, and in the four triangular spandrels between the four-leaved moulding and the enclosing circle are as many original censing angels.

The charm of this chapter-house is not in its grand proportions, its stately vault, nor in its noontide splendour of illumination. It lies in the Late 13th century sculpture forming a frieze between the continued canopied arcading and the window sills. The themes of the sixty groups of carving are taken from the Book of Genesis and the first twenty chapters of Exodus, with free variations derived from Queen Mary's Psalter. Many of the figures had been decapitated and otherwise injured, probably in the 17th century; but the bas-reliefs were all restored by Hudson, under the direction of the late Henry Clutton, and the expert advice of the late William Burges, half a century ago. The garish stencilled decoration then applied to the wall surfaces, and the colour and gilding with which the figures were then treated were cleaned off some six or seven years ago, and the carvings now stand out as fresh and sharp as when executed. The lecturer, who examined them closely on many occasions, both while subjected to polychromatic decoration, and since their cleansing, could testify to the improvement wrought by the later treatment, for during his last visit he was charmed afresh with the innocence and vigour of the execution, and the directness with which the stories are told.

Leaving the chapter-house, we pass through a couple of the cloister walks into the central garth, to obtain a final view of the most refined and characteristic example of the finest period of our national architecture—an edifice for which, despite its lowly situation, we may with justice claim the title of the Parthenon of England.

# Architectural Education.*

The education necessary to qualify an Architect to properly practise his profession is extremely varied in its range. In the main, however, it comprises what may be classed under two heads, namely: (1) General; (2) Professional. The professional knowledge of the Architect is, of course, the essential, but the acquiring of this portion depends to a very large extent on a good knowledge of general subjects. An Architect needs a very liberal general education, and young men entering on a study of the art should have at least reached the standard of the leaving certificate of the secondary schools and should have made it a special point to have become nearly perfect in the speaking and writing of English. Some knowledge of French and German should also have been acquired. Mathematics is included in general education, but a thorough grounding in the element of this science is quite imperative in the preparatory training of the youth who intends to become an Architect. A study of the elements of each of the sciences of physics and chemistry, and elementary courses in Ancient and Modern History, and in freehand model and geometrical drawing must also be included in the preparatory training.

The laying out, proportioning, construction and ornamentation of a building are so intimately related that it is scarcely possible to produce good architecture unless the whole scheme is under the direction of one mind. It follows then that a really fine example of architecture will necessarily be the result only when it is completely designed by one man, who has a very full knowledge of planning, proportion, construction, and ornamental detail. Unfortunately, the tendency of modern practice is towards specialisation in either construction or ornament design, and many large buildings are now designed partly by a constructive expert and partly by an expert who is little better than a decorative artist, neither of whom knows much about the other's work. The collaboration of two such men could not possibly result in the production of good architecture. The tendency to this one-sided practice may be due to the stress of modern conditions in the race for fortune, but there is some cause to believe that it is due to a foolish idea very largely entertained nowadays that one man cannot embrace all the knowledge necessary to completely design a great building.

In the scheme of professional education the very thorough and efficient teaching of the principles and practice of construction must have an important place, for upon sound construction depends the whole of architectural design. A well-constructed building, if properly proportioned, may attain to the standard of good architecture without any ornamentation, whereas, columns, entablature, arches and enrichments, however beautifully designed, will be worthless unless well constructed. Construction covers a wide range of materials and methods, and involves a good deal of science, and it is admittedly a big subject. Only very complete courses, covering the whole range will, in consequence, be productive of satisfactory results. In this connection a continuous study of mathematics reaching to advanced stages, concurrently with the other studies, will be necessary.

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*Summary of a paper read by Jas. Nangle, F.I.A., F.R.A.S., before the Institute of Architects of New South Wales.

Construction has developed in very exact lines. This condition, together with the general introduction of steel and reinforced concrete, renders it necessary to design with scientific exactitude. Consequently, architects who have neglected to study the principles of the science of construction find it extremely difficult to hold their places in the solution of the daily recurring problems of latter-day practice. In the minds of these men there is bred an awe of the mysteries that seem to surround modern constructional design. As a matter of fact, there are no difficulties that cannot be easily overcome by a good early grounding in the science of construction. Moreover, it is very doubtful if architects of to-day have, comparatively speaking, problems of greater difficulties than faced, for example, the architects who designed the dome system of St. Sophia at Constantinople, or the immense dome of St. Peter's at Rome. To gain that proficiency which will enable the architect to overcome his construction problems it will be necessary for him when going through the course of education to faithfully study to a fairly advanced stage the sciences of physics and chemistry, that he may thoroughly understand the mechanics of building and the properties of materials. These two last subjects must be well studied, and should be backed up with plenty of general and testing laboratory practice. A sound knowledge of the practical operations of the different building tradesmen is of the greatest value. Without this knowledge the architect is greatly hampered, both in his work of design and supervision. The English authorities on architectural education are especially insistent on this point. Many of them recommend a period of actual experience with a builder as the only means to this end.

On the construction side must be included a fairly complete course in the science of sanitation. A great responsibility rests on the architect to design all his buildings not only substantial and pleasing in appearance, but also that they shall be healthy. The installation of a safe sewerage system and plenty of light and good air are essentials, and there is a moral as well as a legal obligation on the architect to see that these things are provided.

Though laying out varies extremely in detail, there are well-defined canons which can hardly be departed from without serious defects in the convenience and comfort of a building. There is also some necessity for relationship between planning, proportion, and economic construction. Consequently, planning, as far as principle is concerned and in relation to construction and proportion, should be very carefully studied.

An exhaustive study of the evolution of the architectural styles and ornament, forms an important part of the professional course. This evolution can only be understood in the light of a good knowledge of general ancient and modern history, the study of which should consequently be continued on from the elementary work of the preparatory course.

The history of architecture also contains such constantly recurring instances of the dependence of the development of the aesthetic on exigencies of construction that lectures on the subject will hardly be successful unless the lecturer have sufficient interest in the constructional side of the work as to be able to fully appreciate the significance of these facts and to make their importance clear to the student.

The classic styles have had such an immense influence on all succeeding European styles of architecture that it is impossible to understand the later styles without a very full knowledge of the architecture of the Greeks and Romans. Particular stress therefore must be laid on the immense importance of a great deal of attention being given to the classic styles.

Concurrently with the history of styles lectures the student should be thoroughly drilled to a keen sense of appreciation of the proportions and details of the orders. The mere preparation of a careful drawing of each of the orders, often the only work of this kind done, is practically of no value as a means towards the desirable end. Very many drawings and rapid proportionate sketches are necessary to enable the student to arrive at that intuitive sense of proportion and beauty of detail displayed especially by the Greek orders.

Drawing should continue on from the preparatory course and should include up to the advanced stages of practical plane and solid geometry, sciography and perspective, and drawing from the antique and from life. The latter will help with the sculpture in design, but of course is not intended as a means of superseding the sculptor. Any studies that will cultivate an appreciation of form are valuable, and for this reason a course in modelling is desirable. Facility in rendering in water colour and in pen and ink must also be included as a necessary part of the training.

Architectural drawing always receives a good deal of attention and it is a question if it does not frequently receive too much, or rather, it would perhaps be better to say that it has a value placed on it altogether out of proportion to its intrinsic worth. It goes without saying that every architect should be able to make a correct and attractive drawing. Inability to do this is a severe handicap in practice. But it must never be forgotten that the drawing is nothing more than the medium of expressing the design, that a really good design will not necessarily look well on paper, and that as a matter of fact the design is not in any way improved by being tricked up with all the little dashes and dodges that many clever draughtsmen often use to make their abortive attempts of design catch the eye. Good drawing will not of itself make a good design though a good design deserves to be well presented on paper. In a well laid out course of professional education there will be so much drawing involved in the carrying on of the other studies that proficiency cannot well be avoided, but the students should have it firmly impressed on their minds that though necessary the power to make a good drawing is about the least important of the many faculties that the fully qualified architect must possess. An important objective of the drawing work should be to encourage the taking advantage of methods of reducing labour in the preparation and multiplication of drawings. That this is possible has been demonstrated by the practice of American architects.

To train the architect to design is the grand reason of all organized courses of study, but it is well recognized that the objective in the highest sense is not at all assured except in the cases of students who have what really amounts to genius. It is impossible to teach a student not naturally gifted to originate the forms of noble and beautiful buildings. Genius unaided by education and training is, however, powerless to assert itself. The great discoveries in science and the great original works in art and music have been the results of the imagination of genius, but it has been imagination aided and guided by knowledge and training gained by infinite labour of study. Students who feel that they possess that within them which will enable them to design beautiful buildings must therefore understand that they can only succeed after a conscientious study of all the subjects that have been mentioned.

There is, however, in the minds of some people not very well informed the fear that because there are so many rules and regulations in many of the subjects, particularly the science portion and the construction that there is danger of the student being led into a groove, and that as a result he will end by designing his proportions and ornament also by rule. If he has no ability to originate good architecture it would certainly be best that he should proceed this way rather than be original and produce some of the awful architecture that defaces our cities. If, however, he has the native talent that will make a good designer, it would be a thousand pities that he should be led with the idea that he must conform to this and that rule of proportion and detail, and that it would be dangerous to allow himself any latitude. Some professors of design actually encourage the student to neglect the study of construction as a means of avoiding the blunting of the imagination. Such encouragement is indeed a most serious mistake, and has been one of the causes that have led to the division of architect's work as before pointed out, and has not even improved the chances of making good designers for the simple reason that a design cannot be imagined and worked out without taking the construction into consideration. As a matter of fact, provided the danger of careless instruction be realized and the course properly arranged and worked out, the danger can be avoided. The director should see that throughout the whole course every effort is made to stimulate the imagination.

At an early stage in each of the studies the student should be encouraged to do some simple original work so that he will gradually realize that because certain rules are given for his guidance he is not necessarily bound always to keep strictly within their limits. In the design of buildings, however, very little can be successfully accomplished without a sound knowledge of materials and method of construction and a good knowledge of the styles of architecture. These subjects must form the principal studies in the early part of the course, and during the early part also constant effort should be made to implant a sense of good proportion and an appreciation of what is good in ornament and decoration. If these studies be well directed the student will, when the time arrives in the advanced stage for practice in design, be well equipped with at least some cultivated taste, and will be well aware of the limits which govern the putting of his ideas of the beautiful into substance.

State and municipal authorities are beginning to realize that the architect is a powerful and necessary factor in the successful improvement of existing and the laying out of new towns and cities. Every scheme of professional education should include a course of study in town and city improvement and design, so that future architects will be able to deal as a matter of course with all the problems of this important and interesting branch of their professional work. A good knowledge of the beautiful in city laying out is necessary even if only to assist in building design because of the close relationship of the one to the other.

Too much stress cannot be laid on the necessity for the inclusion of a course of lectures on professional ethics, since the standard of the whole profession depends so much on the bearing one to the other of the practitioners.

It is easy to make a syllabus of studies for an ideal course of professional education and to discuss the relative values of the different subjects, but it is by no means so easy to be assured of the practicability of the scheme.

An articled pupil relying solely on the teaching which he will receive in the office of his master will have little chance of acquiring a knowledge of all the subjects which have been mentioned. The conditions of modern practice are such that the principals in the office have no time to spare for the laborious work of teaching pupils, and even if they had the time it does not follow that because they have the knowledge themselves they will necessarily be able to impart it to the pupil. Many architects—knowing that they have neither time nor taste for teaching pupils and seeing, moreover, that they should consequently not undertake the responsibility, do not take articled pupils. All this points to the fact that the system of architectural education by articled pupilage is dying out. Just the same causes with the same results are operating in the trades, and the apprentice is also becoming a thing of the past.

The remedy for the defects of the articled pupilage system seems to be taking the form of Collegiate or University courses of professional study following on special high school preparation. Necessarily the Collegiate or University course is followed by a period of service in an architect's office, where the routine of actual practice is learned.

The advantage of such a system of well arranged and continuous study, beginning with a course in the modern type of high school and continued for three or four years in a well equipped and efficiently staffed professional school and rounded off with a couple of years of actual experience in an office of good standing certainly appears to be very great, and it is a question if anything better could be suggested. Since, however, the qualification of the architect involves so much of a highly technical character, it certainly appears to be necessary that the first two or three years of the professional course should be spent in a college of the type of the great higher technical colleges of Europe and America. This type of establishment seems to get into better touch with the practical and higher technical work of construction than those universities, such as our own, modelled on the style of the great universities of England.

This State cannot yet boast of having any complete course of architectural education. The only approach to education of that kind has been carried on under the Department of Technical Education at the Sydney Technical College, where an efficient school has been in operation for some years. This school, however, specially leans to the constructional side, and very little has been attempted in design. The Minister for Public Instruction has publicly announced that the trade education now carried on at the college will in the future be relegated to special trade schools located at convenient centres in the Metropolitan district. When these trade schools are established, which should be in the near future, the Sydney College will be devoted to higher technology and the technical professions.

It will of course be obvious that it is futile to hope that all those who wish to become practitioners will take the trouble to acquire the knowledge which has been suggested as necessary or go through courses in colleges or universities while it remains a voluntary matter. It is to be sincerely hoped that legislation providing for qualification and registration will soon be enacted, and so render it necessary necessary for all young men entering the profession to reach a standard of minimum proficiency in some such course of study as has been suggested.

In the older countries it has always been considered necessary to supplement the office or college education of young architects by a period of travel with a view to them becoming acquainted personally with the best examples of the architecture of the past in other countries than their own. If this be necessary to the young man of the older countries, how much more is it necessary to our students who have no examples in this country of the architecture of the past ? It is pleasing to find that a number of our younger men do leave to visit other countries with this object in view. Nearly all of them, however, are under the necessity of making some income while away, and are limited to those countries, such as England and America, where employment is possible. A period of observation in these two countries, especially America, is attended beyond doubt by a great increase of knowledge of modern construction and planning, and the breadth of view of the student is also immensely increased. England, too, has an especial attraction as being the home of the beautiful Gothic, the highest development of Western European architecture. The great modern schools of architecture of France and England, and latterly of America, are also a great attraction as means of satisfactorily completing the education obtained here. One cannot, however, help regretting that a lengthy study in Greece and Italy is not a more noticeable feature of the objective of the young architects of this country who desire to reach the highest standard in their art. Italy especially is a veritable treasure-house of examples of practically all the great periods of architecture, and as a means of first-hand study of the works of the different great periods, and as a fountain head of inspiration it must remain unequalled. Those who are taught the lessons to be derived from a study of the architecture of Italy in the Colleges of England, France and America are necessarily receiving their views through the eyes of, and second-hand, as it were, from Englishmen, Frenchmen or Americans.

The temperament of these peoples if only as a result of the differences of climate between theirs and ours cause them to see Greek and Italian architecture necessarily in a light altogether different from what our young men should see it, and the translation of inspiration through these devious channels tend to tinge the ideas of our young men with isms peculiar to these peoples.

The fact that a hurried tour through some parts of Italy usually follows the English, French or American course only results in the architecture being seen in the light of the teachings of these colleges. It is to be hoped that nothing which has been said will detract from the advantages to be gained from taking finishing courses in any of these great schools in the absence of anything better. But if we are to begin the foundation of a national architecture it will be better to go straight from an efficient school of architecture here and take our inspirations directly from the source itself. It would be impossible to say too much in favour of a thorough study of classic and later styles in Italy when it is remembered that from these styles have sprung all the styles of architecture of Christendom. In the light of all that has happened, can it be too much to hope that this fountain head of architecture will again serve as the inspiration for a national architecture, and that the architectural historian of the future will record Australian architecture as a lineal descendant of the classic styles worked out by us and containing the evidence of our national character and aspirations?

The education of the young architect is far from being complete when, after having passed his periods of preparatory college and office training, and after having travelled, he returns filled with enthusiasm and inspiration, and commences actual work as an assistant.

Apart from the daily opportunities of increasing his experience he should make it his duty to ever assist by attendance at the meetings and an active interest in the maintenance at a high standard of the Institute of which, of course, he will be a member. By doing this he will help to have for his brother practitioners, as well as for himself, a splendid means of continuing his education by the frequent discussions of the many problems connected with professional work. The attendance at these frequent meetings will, moreover, have the invaluable effect of sustaining his enthusiasm and stimulating his inspiration, qualities which are likely to be sadly affected by the drudgery of much in his early career of actual professional work.

## The Improvement of Architecture.

We welcome the news that London is likely soon to have an architectural "atelier," on the lines of that in Paris connected with L'Ecole des Beaux Arts, and that The Society of Architects is proceeding with its Bill for the registration of architects. Considering how much of our lives in these northern latitudes has to be passed in houses, it is of the highest importance that these should be well built, well arranged, comfortable, hygienic and elegant. The profession, if it is to be more highly thought of by the public, must think more highly of itself, and any steps which the official bodies may take to this end will receive the hearty support of all right-thinking men.—*National Weekly.*

## The British Fire Prevention Committee.

The following architects have been elected to the new Council of the British Fire Prevention Committee: Sir Aston Webb, C.V.O., Sir Henry Tanner, C.B., Mr. W. E. Riley, F.R.I.B.A., Mr. Edwin O. Sachs, F.R.S., Ed., M.S.A., Mr. Max Clarke, F.R.I.B.A., Mr. Hippolyte J. Blanc, R.S.A., F.R.I.B.A. Mr. Ellis Marsland, M.S.A., has been elected Honorary Secretary.

# The Modern House and Town.

*A paper read before the St. Andrew's Literary and Debating Society, Jeppestown, Johannesburg, August 27th,* 1912, *by* Edward H. Waugh, A.R.I.B.A., M.S.A.

IT probably does not occur to the ordinary observer that the houses he sees around as he walks the street, have had, in a sense, their foundations laid in past ages, reaching back through a long vista of centuries. Yet, this is the case, for the modern house is not a fortuitous circumstance, but the product of an evolution which has been proceeding almost since the race of man first began.

South Africa lends itself as an illustration of this process for among the native tribes of Natal are seen, in the beehive hut, a type of the earliest form of construction, i.e., the round house. In Europe and Great Britain and Ireland there is no doubt that the earliest form of hut or house was of a somewhat similar type, and, even to-day, we may see in those countries the primitive hut of the charcoal burner—one of the most ancient of callings—a structure of a cone shape composed of stout sticks driven into the ground and tied together at the top and then covered with turf, the grass being placed inwards to prevent the falling of the earth from the clods, the smoke finding its way out through the door or through a hole in the roof at the apex.

At about the same period in the dawning of our race, there were also round dwellings sunk in the ground forming a pit covered with sticks and earth and rushes as before at a time when far away in distant Greece, the art of architecture had reached its zenith and before the power of Rome had commenced to loom on the horizon.

From this type to a rectangular form was the next step, and it is here that the shape and form of the modern house first begins. There is no certain connection traced by archæologists between the previous circular shape and the oblong shaped hut. It is possible that the oblong shape arose from the necessity of housing cattle which a circular form could only do inconveniently and this probability is strengthened by the fact that the oblong house was for much over a thousand years measured by bays, each bay being about 16 feet, that is the width necessary to accommodate a full yoke of oxen which ploughed in those old times four abreast, and were put in the house abreast as they ploughed in the field to keep them used to their mates. Thus arose the lineal measure, rod, pole, or perch, about 16 feet, which is about the same in Germanic countries as in England. A half bay in a house was for a half yoke of oxen, and land was measured by the same method, by the yoke of oxen. These small oblong structures were roofed from the ground—as yet walls had not developed—that is, curved tree trunks were roughly shaped and pinned with a wooden pin at the apex, the lower ends being fastened to or on the ground. This type of roof much like a " V " inverted has a striking similarity on a small scale to the gigantic roof over the new Johannesburg Market Hall, over 120 feet span, in that each is pinned to the ground and at the top when they met, usually now called the 3 hinge principle. It is thus that there is nothing new under the sun and what has been shall be.

This roof principal had a similar style to a Gothic church roof which undoubtedly developed from it. It was covered with sticks and reeds and plastered with mud or turf. Later, the simple forks or "crucks" as they were called had the collar tie extended outwards and the space below enclosed by a dwarf wall, the "crucks" still remain on the ground and are covered with rafters for the first time.

Thus was evolved the modern form of rafters on a wall. The forks, so called from the Latin *furcae* which formed the principal rafters, bore a similar appearance to an inverted ship, hence the origin of the term "nave," Lat. *Navis,* a ship. In German the same thing was called a *schiff*, a ship. Thus end forks were called gaflas—forks or later gavel-forks, becoming plainly gables in our own day.

The well-known King Post construction of the Romans did not catch on well among our forefathers till the last few centuries, and now it is the basis of the shape of nearly every roof.

The ox-house was undoubtedly used also as a human dwelling, and the master had his rooms at one end, the servants being accommodated in the main part devoted to the cattle.

Small houses however at first comprised one bay and were capital "A" shaped in section. Later, the tie beam or collar tie was extended outwards, and then a small wall built up. From this arrangement eventually arose what we see to-day everywhere, the ancient sloping roof timbers being gradually replaced by timbers resting on the wall instead of the ground. The old custom or tradition still persists, and one may see the shape constantly employed in the open roof timbers of any Gothic church, whether ancient or modern; in fact, even the greatest cathedral owes at least some of its shape and arrangements to the ancient and more humble methods of our forefathers as employed in their dwellings.

In its origin commencing with a single room or "bay" the house developed Generally it developed sideways, the walls being pushed out and forming a sort of aisle either on one or both sides, the resemblance to the Gothic church being thus even more striking. Divisions and partitions were introduced as required, and the space at the top of the roof formed a sort of attic or top storey reached by a ladder.

As civilization and commerce grew, the towns became larger and of sufficient importance to require circumvallation or walling. This last development must have given rise to fresh problems as it would no longer be possible to surround each house with considerable space and the necessity of keeping close together for protection as well as to keep the city walls as confined as practicable became paramount. Thus were developed cities which are in older countries the despair of traffic authorities and of sanitarians. The Roman method of laying out a camp, generally provided for four gates in the walls and the roads from these gates were of course the most important and could be used for vehicular traffic. Often streets in towns in Europe and Great Britain were so narrow as to preclude wheeled traffic of the ordinary sort, and the methods of the shopkeepers were of such a nature as to restrict such traffic and curiously enough to throw obstacles in the way of the too-easy passage of pedestrians in order that they could shout their wares and delay passers sufficiently to make them look at their stalls for their goods were placed in front of their shops on the street. There were no by-laws prohibiting street obstructions, and these were so freely used as to intentionally impede wheeled vehicles which were practically thus compelled to keep to the fewer larger streets. Shopkeepers regarded wide streets as inimical to business and endeavoured to minimise or negative being on the " wrong side of the street " by making the street so narrow as to bring both sides so near, and by placing their goods outside the building line make the public walk down the middle so that each side had an equal chance. Undoubtedly, the civic and military authorities favoured such an arrangement, as the narrowness of the streets greatly reduced the size of the town, and the trouble of fortifying and guarding it against outside invasions.

Staircases leading down to the shops which were often below ground or street level projected into the street and were guarded by balustrading alongside which the dealer placed his wares or stalls. To protect his goods from rains was a problem he met by projecting his upper floor considerably over the street, and this was done to such an extent as sometimes to leave little skyline above. These objections to lessen the overhanging weight were formed of timber filled in with thin brickwork or plaster, thus giving rise to what is known as " half timbered " work. These erections were not always very stable and the plaster frequently fell into decay, whole streets much affected in this way being called " Rotten Rows " or " ruinous street," a name which is familiar to us all.

There is no sphere of human activity or art in which tradition dies harder than in building and architecture, and it is remarkable that the old Roman influence was only felt for a very long time among the superior classes, and that although the Romans used the now common and well-known " King Post " roof our forefathers only took to it comparatively recently, and although it now forms generally the basis of the roofs of even our humblest erections. This persistence of tradition is nowhere more seen to-day than in the religious structures of the oldest church organizations, the English church being apparently wedded by tradition to a form of church which places the choir at a disadvantage and obstructs a large proportion of the congregation from hearing the preacher or reader with proper effect.

In the older forms of dwelling, passages did not appear to be much used, the form of the plan bears considerable likeness to many of the Boer farm houses dotted about in this country, that is, there was a large central hall or room with other rooms opening off it, and the use of passages as we now have them does not seem to be altogether disconnected from the developments in planning which arose after the introduction of the forms and usages of the Italian Renaissance with England about the seventeenth century.

The free use of two or even more storeys in a dwelling arose from the necessity of keeping towns within the limits of walls, expensive to build, maintain and guard and as far as one can see did not arise from any desire to have upstairs rooms " per se." In the older dwellings of early times the two storey house was not common, and attic rooms in the old " cruck " type of house were used more as lofts for storage, the stairs being really little more than ladders, and it was only later developments that made stairs practicable for women, children and infirm people and brought in the " case " (staircase). This method of building however has taken such a hold amongst English speaking people that it will probably last. Two storey house properties in this town are, as far as my experience goes, the first to be empty, and the last to be let, entailing as they do much extra work on the womenfolk in a country like this where efficient domestic help is rare, but in the Old Country the architectural tradition is again persistent and the " upstairs " house is quite popular. In South Africa particularly even more than in Australia the one storey type of house is most popular, and has, to my mind, no drawback.

The modern house in Johannesburg as it has come so much under my notice in thousands of instances has not, as a rule, sufficient individuality to mark it as a class apart from that generally met with in other British Colonial towns of similar climate, and it is hardly to be expected that it should possess, as yet, any very distinguishing marks, seeing that we are in a land which practically possesses no architectural tradition which is a plant of very slow growth. Nevertheless, our population is drawn in large numbers from several strong sources like Great Britain, Italy, Holland and Germany, and it is quite conceivable the future architecture will bear an impress formed by a composition of these various influences. Now, each influence works on its own lines. I mean that a Hollander will work on his own national traditions, a German on his, and so on ; but the next generation will be influenced by all.

It is useless laying down any rules for the architecture of South Africa, for the people will have what they want, and need, and the most an architect can do is to mould and form these ideas as well as his ability permits. It is no use an architect telling a leading Johannesburg shopkeeper that his fine building must not appear to be resting on plate-glass but on solid piers, the shopkeeper wants the glass and not the piers, and he will have what he wants. The architect and the public must adjust their views differently to that of our forefathers. Ages and ages of building in stone and brick has taught us all to look and expect supports of those materials. We really think in stone or brick when we look at a building. We have yet to learn to think in steel and reinforced concrete. We build great weights on slender steel posts, and both the architect and his client want to clothe the support and body it up to look like a more ancient form of material—neither can get away from his tradition—it is almost a superhuman task to do so, and if one were strong enough in himself to do so, he would not be allowed, for he would shock long grounded opinion, and he would starve for work for daring to reform. So we go on here and elsewhere using materials which do not "marry" because we are chained to our post perhaps more now than ever since historical research has never been more determined and history influences us all even without our knowledge, and every architect would like to have a chance, but he is forced by his environment to dip back into the past. The public themselves unknowingly make him, they want all familiar forms even if newly dressed or placed.

The influence and power of historic classical cut seems to be eternal—art is long if life is short—except in our churches, the old art of our forefathers has been thrown from its ancient seat and the idol of classicalism set up in its stead. It has taken perhaps a few hundred years to do this, but it is done and we borrow our forms from the ancient Romans, nevertheless stamping them with an indefinable British touch. This tendency has run riot in Johannesburg, to my mind it has run to ridiculous absurdity frequently. The humblest cottage is now solemnly invested with a Doric column with capital, base and swell like its prototype which was used in a holy temple or a palace. The trappings of an Imperial residence are imposed on a £6 a month cottage in most inept positions and under unsuitable conditions. I was looking at a plan the other day for a successful tradesman. It was a two-storey residence, and was generally suitable for the requirements of its owner, but its fitness was outraged by a magnificient pediment supported on double Ionic columns over the entrance fit for a city hall or a Governor's residence. The entrance made me expect a palace, but on going in one would only find a really comfortable residence.

How frequently one sees a house surrounded by verandah columns of a classical orderly and stately shape, which if properly used and proportioned are only the fit companions of a mansion or a public edifice where they would be made to support some weight proportional to their own strength, and yet what are they being made to do, simply to carry a light wooden beam with a still lighter iron roof. There is no reason in such architecture.

Another incongruity one frequently sees here is an iron roof carried on a weighty stone building with rugged hammer dressed sides. There is no marriage between such materials, the first expressing lightness and the latter excessive ponderosity and weight.

Yet another violation, but not quite so apparent as the others, is the imposition of a smoothly plastered building with an iron roof planted on the top of a rugged kopje. The broken site protests dumbly, but aggressively against its smooth and smirking incubus. By all means let them be smooth walls, but let them be on smooth and unbroken sites.

The sight of some of our best known ridges sometimes gives me a violent shock. There is a long drawn battalion of suitable and unsuitable designs. Their fashion is as varied as sets of dinner services. Some are well suited to their use and position, rare gems, they seem to grow out of the native rocks. Their makers have so caught the spirit of the kopje, as to have seemed to blend house and kopje together with charm and strength.

But at the next block there is a " howler " and one realizes that architecture is a profession, as well as an art, and holds professional men as well as artistic thinkers.

This spirit invades the interiors too frequently. Sometimes the exterior speaks of inward grandeur, and raises false hopes, not to be realized. Some men will put park gates to a cottage, a new way of " putting all their goods in the front window." How much wiser is the man who presents a plainer face without, and keeps his very best within as a surprise and wonder to his friends and visitor.

Many of our houses—we must almost say most of them—try to make too pretentious a show in the front while the back yard is only too often a shame and a disgrace in shape, size and condition. We are a " newly rich " people and often miss the greater restraint of exterior so dear to our forefathers in the quiet home lands.

With all its faults, the Johannesburg house stands well with its sisters in other places. It is generally healthily arranged, it is well lighted, it is most often comfortable, and it nearly always has a " bit " of a garden, and is not too often placed right on the street as in many places.

The charm of a garden around a house is an old theme but is ever fresh. My duties take me into the places of the poor and the rich. I have had views of some large gardens in Johannesburg which would vie with the gardens of the great anywhere, but some of the most charming bits are the gardens of the more humble. My duties took me the other day—it was in August too—to a remote and rather poor class suburb. Behind a high hedge was a little wood and iron two roomed cottage, but with what a charm was that humble hearth invested. All around was a garden still in its dull winter dress, but so tended and arranged that it seemed to smile a welcome to the visitor and it sent me away as if I had received a gracious benediction. It was all the work of a humble workman and his wife, but it was a rare little home for all its corrugated iron sides. Johannesburg grows flowers rarely for all its dust.

One cannot but be struck with the persistency of tradition in our house planning. We all bring our ideas from our home lands and proceed to follow them on in a new climate. I cannot but feel that our house planning has not yet fully evolved. The internal passages frequently not too well lighted or ventilated are not ideal for this climate where one needs in summer to have a river of fresh air flowing through the rooms. This cannot be accomplished easily in a passage, as for privacy's sake doors must be kept shut, and one is thrown on the window as a sole means of ventilation. To give the full effect of cross ventilation a second opening is necessary, and this cannot be effectively secured when on the other side of the room.

An arrangement more after the methods of Mediterranean and Central American peoples would be more suitable where each room has a door inwardly to a central open courtyard or patio and on the outside wall is the window, thus securing absolute and cleanly change of air, nor is this arrangement only possible on large sites, it is adaptable to smaller sites.

The lay-out of a town is only of next interest to that of the house. Our town is very badly laid out, and while it certainly could be much worse, it is by no means all it should be. The rectangular block system is a hopeless one for a hilly town, and one has only to regard Appolonia Street, Troyeville, to realize how much better it would have been for man and beast, if it had followed natural lines, and wound in a more gentle manner down the hill, as one sees the Loch Avenue so sensibly does on the west side of the Zoo tramline. Straight courses are better where the surface is favourable, but where it is not, the winding curved street is the best. Johannesburg has been laid out too far ahead, and restrictive authority came too late. The town has been a good deal spoiled by land sellers anxious to get the most out by a chess board method. Land has been laid out for distant miles beyond any probable settlement, and the courses of great main roads are laid down in places which may hardly ever hear a cart wheel or may be only a back street. When towns are prematurely laid out it is impossible to designate the future importance of streets, and it is an argument for going slowly. At present we do not possess a single road of a great type, leading straight or even directly from the centre outwards. It must be distracting to a stranger who tries to drive out of town towards another town. In some townships such as Turffontein, there are two streets of enormous width, probably laid out originally on generous and broad lines, but they are not the main streets to-day, in fact they hardly ever were, and a narrower street holds pre-eminence.

Sir Christopher Wren had a great scheme for laying out London after the fire, in which a simple scheme of great roads were to lead out from the centres of business, and act as great arteries, the rectangular form being only retained in the side streets for warehouses and residences. It is unfortunate that it was never adopted.

Durban gives some lessons in a sensible lay-out, for from its centre proceeds West Street and Berea Road widely running out and becoming the great high road of Natal, practically without a turn. The great South Coast Road leaves a short distance from the town centre, and yet another great high road runs out through Greyville and becomes the Great North Coast Road.

The last Transvaal Parliament passed a township Act to deal with the premature laying-out of new townships. It has come rather too late to help Johannesburg, and if this town had been gradually developed outwards, great roads could have been properly arranged running continuously and consecutively through each new township.

So we must take Johannesburg as it is, and make our best of it, and there is no doubt our more recent building work is doing this, and increasing the amenities of our civilization and comfort.

# Mainly about Members.

Building operations have been commenced for the extensions of Whitwood Mere Schools, Castleford, at a cost of over £2,000. The architect is MR. FRED SCATCHARD.

A Parish Church is to be built for Durrington, Sussex, from plans by Messrs. R. SINGER HYDE & SON, MM.S.A., Eriswell Road, Worthing, at an estimated cost of £2,500.

The new Town Hall at Mold, Flints, built at a cost of £5,000, has been formally opened. Mr. F. A. ROBERTS, of Mold, was the architect, and Messrs. T. Roberts and Co., of Mold, were the contractors.

Mr. W. C. F. GILLAM, of Vancouver, has been successful in winning in open competition, the new Training College for Teachers, to be erected by the Provincial Government of British Columbia, at a cost of £40,000.

An Institute has been presented by Mr. Howell J. Williams, L.C.C., builder, of Camden Town, to his native village of Corris, Merionethshire, at a cost of upwards of £3,000. Mr. D. M. ROBERTS, of Portmadoc, was the architect.

Mr. EDWIN O. SACHS, who is Chairman of the Executive of the British Fire Prevention Committee, has been appointed by the Home Secretary, as a member of the Committee of Investigation on the precautions necessary in the use, handling and storage of celluloid articles.

MR. THOMAS WALLIS, of "Doric," Streatham Place, Brixton Hill, has been admitted as a Freeman of the City of London, a distinction which he shares with several other members of the Society, including MR. A. E. PRIDMORE, MR. HERBERT MATTHEWS, and MR. C. MCARTHUR BUTLER, who were admitted some years ago.

A Baptist Church has recently been completed at Eltham Park, Kent, at a cost of £4,000. The original design exhibited at the Royal Academy, 1911, has been modified by the omission of the tower. The walling is in "purple stock" bricks with stone dressings and window tracery. The roof is covered with rustic tiles. Internally the walls are finished with rough plaster, the roof timbers stained with light brown solignum, the ceiling boards flat-varnished, and the ironwork blacked. The seating, pulpit, and wall lining are in Canadian oak slightly darkened and dull wax-polished. The baptistry is in white marble and tiles, the chancel steps in white Mansfield stone, and the floors of the chancel and lobbies in terrazzo. The aisles and vestries have wood-blocks floors. The small end gallery is constructed of ferro-concrete, as also are the nave arcade and pillars. Four hundred and fifty sittings are provided, and provision is made for future enlargement by extending the aisles. There are three vestries and two sets of lavatories. Heating throughout by low pressure hot water apparatus, and lighting by electricity. Ventilation on the "Natural" system, with wall inlet panels (besides window casements) and roof extractors. The architects were MESSRS. JOHN WILLS & SONS, of Derby and London.

# Students' Section.

## Social Evening, January 22nd, 1913.

The first Social Evening of the session will be held at Headquarters, on Wednesday, January 22nd, 1913, at 7.30 p.m. The Chair will be occupied by Mr. George H. Paine, Chairman of the Students' Committee. Several Students and their friends have kindly promised to assist with the musical programme, and it is hoped to arrange for an exhibition of Students' work. For this purpose the Honorary Secretary would be glad to receive drawings and sketches, etc., not later than Monday, January 19th, addressed to him at 28, Bedford Square.

Smoking is permitted and light refreshments will be served during the evening.

Students and their friends are invited and the Committee hope that as many as possible will support them in their effort to popularise the Section. NORMAN G. HARLAND, *Hon. Secretary Students' Section.*

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# Examination for Membership.

The next Examination to qualify for membership in The Society of Architects, will be held in London, and in several provincial centres, on March 18th, 19th, 20th, 1913. Entries close on February 18th, 1913.

This Examination will be the last to be held under the present regulations and syllabus. Intending Candidates, especially those previously relegated, or Students taking the Sectional Course, are hereby notified, and their attention is drawn to the following extracts from the new regulations and syllabus which will come into force on March 31st, 1913. The first examination under the new syllabus will be held in October, 1913. The Examination fees will be £4 4*s.* 0*d.*, but candidates from the Student Class of the Society will be admitted at £2 2*s.* 0*d.*, and those from the Graduate Class at £1 1*s.* 0*d.*

Candidates must, not less than one month before the date fixed for any examination, give notice (upon forms supplied by the Society) of their desire to present themselves and, except in the case of those exempt from payment, forward the prescribed fee. If after payment of his fee, a candidate withdraws his name or fails to present himself for Examination, no part of the fee shall be returned to him, but the Examination Committee may, if they think fit, allow such fee to apply to the next Examination at which the candidate presents himself.

Candidates entering more than once for any Examination will be charged half fees for the next Examination at which he presents himself, and full fees at any subsequent examination.

The Council will give not less than seven days' notice to candidates, of the days, hours and places of Examination.

The Council will notify each candidate of the result of the Examination and a list of successful candidates will subsequently be published in the *Journal.* Candidates cannot be informed of the number of marks they have obtained.

The full syllabus may be obtained on application to the Secretary.

## Students' Quarterly Competitions.

EXTENSION AND ALTERATION OF DATES.

The dates for submitting drawings, etc., in the Quarterly Competitions have been altered from the usual quarter days to those coinciding with the Society's year and will now be as follows :—

| | | | |
|---|---|---|---|
| COTTAGE HOSPITAL .. | Jan. 31st. | SKETCHES .. .. | July 31st. |
| ESSAY .. .. .. | Apr. 30th. | MEASURED DRAWINGS | Oct. 31st. |

This gives an additional month to the Cottage Hospital Competition.

For further particulars of these Competitions and the Travelling Studentship and Scholarship, see pages 478, 479, No. 60, Vol. V., October, 1912, and page 37, No. 61, Vol. VI., November, 1912.

## Advertisements in the Journal.

Members are reminded that they can considerably enhance the value of the *Journal* as a source of revenue to the Society, by mentioning the publication in communicating with the firms whose advertisement appears therein. By doing so the members make the *Journal* known as a useful medium between the producer and the consumer.

## Ordinary Meeting.

The Third Ordinary Meeting of The Society of Architects for the Session, 1912-13, will be held at 28, Bedford Square, London, W.C., on Thursday, January 16th, at 8 p.m.

### Agenda :—

1. The President to take the Chair.
2. Minutes of the last Ordinary Meeting and of the Extraordinary Meeting held on December 19th,
3. Nominations and Announcements.
4. Ballot for Candidates for Membership.
5. Lecture on "The Influence of Sanitary Science on the comfort of Country Homes," by MR. HERBERT FREYBERG, F.S.I. (Member).

THE
# Journal
OF
# The Society of Architects
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Including Transactions and Architectural Notes.

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*The Society is not, as a body, responsible for the opinions expressed by individual authors and speakers.*

## "A Thoroughly Up-to-date Society."

No doubt the Members of the Society who read their *Builder* have derived both edification and amusement from the leading articles and some of the correspondence appearing in that journal during the last two months under the above heading. The President unconsciously set the ball rolling in his inaugural address, and the Society's share in the establishment of the Beaux Arts Committee did the rest.

We regret that considerations of space prevent us from quoting these articles at length, but we are glad to return if only in a small way the compliment paid by our contemporary to the Society in giving it such wide publicity, and we would refer those of our readers who have not already perused the articles in question to the issues of *The Builder* of November 28th and January 10th, last. There they will see a professedly impartial professional journal lending itself to an attack upon the Society with a zest which serves to bring that body into such further prominence as must seriously annoy those good people who are already aggrieved because it gets more than what they consider its fair share of publicity both in the "secular" and "professional" press.

It is of course a matter of congratulation to the Society that so much valuable space should be devoted to the subject by the journal in question, but we think it is a pity that the issues of any questions of general professional and public importance such as Architectural Education or Registration should be complicated and obscured by the introduction of outside matters like architectural politics, which are relatively of less importance.

# Proceedings.

THE Third Ordinary Meeting of The Society of Architects for the Session, 1912-13, was held at 28, Bedford Square, W.C., on Thursday, January 16th, 1913, at 8 p.m.

The President, Mr. Percy B. Tubbs, F.R.I.B.A., having taken the Chair, it was resolved that the Minutes of the previous Meeting and of the Extraordinary General Meeting held on December 19th, 1912, having been printed in the *Journal* be taken as read. The Minutes were then confirmed and signed.

Nine nominations for Membership were announced. The ballot was then taken, and the following candidates were declared to be duly elected :—

### As Members :—

| | |
|---|---|
| Allen-Lodge. Albert Robert, | 4, Adelphi Terrace, Strand, W.C. |
| Astley. Robert, | 7, Kenton Avenue, Harrow. |
| Atkinson. George W., | 1, Mark Lane, Leeds. |
| Campkin. Dudley James, | 1, Luttrell Avenue, Putney, S.W. |
| Cox. Arthur Stanley, | 1, Arcade Chambers, Reading. |
| Crook. Richard Hermon, | 17, Mawdsley Street, Bolton. |
| Crowfoot. Leonard, | Long Melford, Suffolk. |
| Gaskell. Peter, | 11, Carr Lane, Hull. |
| Langcake. Wilfred, | Grindleford Bridge, nr. Sheffield. |
| Moore. Thomas William, | 20, New Bridge Street, E.C. |
| Nield. Harry Krauss, | 20, New Bridge Street, E.C. |
| Roberts. George Arthur, | 76, Pitt Street, Sydney, Australia. |
| Walkley. Albion Henry, | 476, Collins Street, Melbourne, Australia. |

Mr. Herbert Freyberg, F.S.I., then read a paper on "The Influence of Sanitary Science on the Comfort of Country Homes."

Mr. E. H. Blake, F.S.I., in proposing a vote of thanks to the lecturer said, with regard to the drainage of the soil he would have liked Mr. Freyberg to have made a stronger point of the question of an air space above the concrete and below the floor. He had rightly emphasized the necessity to finish with cement concrete, but architects generally did not sufficiently appreciate the fact that the air space referred to formed a second line of defence against ground air and ground moisture. With regard to the question of light and air, Mr. Freyberg had referred to the rule for one-tenth of the floor space and suggested that in the country this proportion might be increased. That was true, but there should be a limit both ways. For instance, if a room had too many windows it would be very difficult to get it warm. As a fair limit he would suggest one square foot of window per hundred cubic feet up to one square foot to seventy cubic feet. The lecturer had spoken of the influence of planning on ventilation, a subject which, he thought, was not properly appreciated. If properly planned with a fairly central staircase, a building had a natural up-shaft which formed an outlet ventilator for the building as a whole. With regard to heating, some of them had found electricity rather costly ; one usually looked upon the open grate as the most expensive, but he had found by experience that electricity was more extravagant. It was generally accepted as a good all-round figure with regard to the superficial area of a radiator of 15 ft. for every 1,000 cubic feet of space, but it could only be regarded as a rough rule, and it should in no way be fixed as a hard and fast figure. One had to take into consideration the position in which the radiator stood as the governing factor. The open fire-grate although having many disadvantages, not only warmed the room, but carried off much of the polluted air. He considered the proper size for a kitchen flue should be somewhere about 14 in. by 9 in., and others 9 in. by 9 in., and not as the lecturer had stated a 9 in. pipe for the kitchen and 6 in. elsewhere. Taking Mr. Freyberg's figures, an ordinary flue would only show a sectional area of 28 square inches as against 81 square inches of the 9 by 9 flue, which was somewhere about one-third, and for the kitchen flue only 63 square inches against the 126 square inches of the 14 by 9, about one-half. It was, however, a point very much open to discussion. With regard to the domestic hot-water supply, there should not be much difficulty he thought if a large independent boiler was put in with an anthracite top feed which would run from twelve to twenty-four hours without attention. It was a fallacious idea to suppose that by using copper for their boilers and circulating pipes, firring was avoided. It did not matter whether the boiler was of copper, iron, or tin ; when water boiled, the carbonate of lime was precipitated and firring would result. The advantage of using copper was, not that it would avoid firring, but that the deposit was more easily removed as there was not so much adhesion between the two as in the case of other materials. A copper boiler was undoubtedly better for a soft water. With regard to sanitary fittings they would probably not see much more of the old valve closet in view of the Water Board's New Regulations which only permitted a syphonic water waste preventer. Soil pipes, the lecturer had said, should never exceed four inches in diameter, and it was preferable to have 3½ inches, and one got into the way of thinking that 4 in. pipes were very little larger than 3½ in., but if they worked out the sectional area of the two they would find that the 4 in. was one-third bigger than the 3½ in. With regard to drains it was generally supposed that iron pipes could be used in any circumstances, but in his opinion, although all right for ordinary domestic buildings, they were not fitted for every purpose, and in the case of some factories they almost required a chemical analysis before they could decide. He had been interested in some recent experiments which had been carried out with the object of finding what the effect would be of acid solutions on different kinds of pipes, and it was found that a five per cent. solution of sulphuric acid left a stoneware pipe after twenty-four hours in practically the same condition as when they started ; whereas, with iron a one per cent. solution resulted in an attack on the metal of the pipe whether treated by the

Angus Smith, Barffing, or glass enamel process. He had always advocated fresh-air inlets being carried up above the roof, and speaking as a Sanitary Surveyor he had more than once been up against the Architect who would not allow him to put up a pipe which in the architect's opinion would spoil the elevation. Whatever effect the elevation had on the eye it had none on the health, and he thought their sanitary arrangements demanded equal consideration with the elevation. With regard to sewage disposal, it was imperative that thoroughly adequate provision should be made for the removal of sludge, the old idea that if it were left it would liquefy itself was discarded. He personally disagreed with the use of the septic tank system, but wherever this was used it was imperative that proper grease traps should be provided, as there was nothing more prejudicial to the action of bacteria than grease.

Mr. R. G. Hansell, F.S.I., in seconding the vote of thanks said, that Mr. Freyberg had given them a great deal of information in a very little compass. The previous speaker had dealt so fully with the questions arising that there was little left to be said. There was one matter upon which, on various occasions, he had been at a difference with Rural District Councils, generally without success, and that was with regard to the fashion, which should be obsolete, of receiving the discharge of the sinks of country houses and cottages into open channels before the gullies; these channels were apt to get very foul with earth and grease, and are now quite unnecessary adjuncts if the proper course of putting suitable traps, preferably anti-syphoned to the outer air, to the wastes of sinks is employed. Another point which most Bye-laws set down was that the soil and vent pipes should be carried up as straight as possible; whereas, his opinion was that one or more easy set-offs in the pipes assisted up ventilation, and tended to prevent down draught. With regard to the use of stoneware as against iron for drain pipes, he had laid the coated iron pipes for the chemical laboratory of a school, and no damage had, so far, occurred to the pipes, but he found that the action of the chemicals was liable to damage the cement joints to the glazed stoneware branch and main channels in the Inspection Chambers. For ordinary purposes, or where no excessive percentage of acid was in use, he thought that the coated iron pipes were to be preferred to stoneware pipes.

Mr. Arthur D. Thompson also supported the vote of thanks.

Mr. G. A. T. Middleton, A.R.I.B.A. (Past Vice-President), asked what would be the comparative cost of up-keep for the three methods of lighting described by Mr. Freyberg. If petrol was cheap both in installation and up-keep it was going to be very valuable indeed for country houses. He had had a gas boiler put in for a hot-water apparatus and found it rather expensive, and he thought if petrol could be substituted for gas it might prove very much cheaper. Mr. Freyberg had spoken of putting in a fresh-air inlet to the grate where clients insisted on keeping the windows and doors practically air-tight, and Mr. Middleton suggested that the pipe should be brought up on two sides and introduced above the grate, providing a circuit of the air in the room.

The President, in putting the vote of thanks to the meeting said, Mr. Freyberg had put his information in tabloid form which had proved very interesting. He thought £8 to £10 for a radiator was rather above the average as his experience showed that £5 was nearer the mark. The lecturer was perhaps a little out in his estimate of 15 feet super of radiator for every 1,000 cubic feet of space to be heated. Under normal conditions he thought 12 feet super would be sufficient. With regard to petrol gas, some friends of his had recently installed an apparatus for acetylene lighting, and found it on the whole more satisfactory and economical than petrol. One of the disadvantages of petrol gas was that the quality of the petrol varied so much as to make it very difficult to get a proper proportion of petrol to mix with the air. This was often the cause of the light failing, and when special petrol as recommended by the makers was used the spirit was so volatile that the Railway Companies refused to carry it, and supplies were often difficult to obtain in consequence.

Mr. Freyberg, in reply said, that for an ordinary country house, with say twenty-five rooms, they found that in the summer time and before the price of petrol went up, that a gallon of petrol lasted one week. Petrol was, however, in his opinion, useless for heating purposes. For lighting he thought it the most economical system.

At the conclusion of the discussion, Mr. Arthur Goodwin exhibited working models of his patents for raising water, which were inspected with much interest.

A hearty vote of thanks was accorded to Mr. Freyberg and Mr. Goodwin, and the proceedings terminated.

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# Election of Students.

At a meeting of the Council of The Society of Architects, held at 28, Bedford Square, W.C., on Thursday, January 16th, 1913, the following candidates were admitted to the Register of Students under Article 13:—

| | |
|---|---|
| Howells. David John, | Bryn Hywell, Clase Road, Morriston, nr. Swansea. |
| Langford. Bonn, V.J.L., | 11, College Road, Winchmore Hill, N. |
| Mann. Harry George, | 47, Copeland Road, Peckham, S.E. |
| Williams. Percy James, | "Carne," Carmarthen. |

# The Influence of Sanitary Science on the Comfort of Country Homes.

By Herbert Freyberg, F.S.I. (*Member*).

IN the application of my subject I have preferred to go into the country rather than remain in Town, as in the former there is still some scope for the Architect, because not only are his responsibilities greater but his talents have almost free play in a wide field of action; whereas, in London, by the time the Architect has sacrificed to the reigning deities by following the dictates of the District Surveyor, by obeying the commands of the County Council, the biddings of the Borough Authority, the covenants of the Ground Landlord, the reasonableness of the adjoining owner, and last but not least, the latest fancies of the youngest corporate public body, the Metropolitan Water Board, originality is all but obliterated and enthusiasm nearly extinguished.

In considering the influence which Sanitary Science has upon the comfort of the Country House, there are so many points to which attention must be drawn, that it is impossible to do more than touch lightly on each. If all technical details were elaborated it would require a long volume rather than a short paper, for their adequate description.

## Site.

The importance of the Elevation, Position, Aspect, and Subsoil of the Site can scarcely be over-rated. Rarely, if ever, does the Architect find a Site ideal in all respects provided for his use. Fortunate is the Professional man who is allowed to exercise an actual selection between two or more alternative positions, but in so many cases the Client is already bound down to one particular spot before the Architect's advice is sought and even where he is able to advise, his decision must of necessity be influenced by many factors in addition to that of simple sanitary suitability. The duty of the Architect is, after careful examination of the site with its particular difficulties, to make up his mind to deal with them by skill and forethought so that the result shall give satisfaction to his Client and reflect credit on himself, bearing in mind that the greater difficulties there are to overcome the more interesting the piece of work becomes. Should the Architect be allowed much scope in site selection then he should bear in mind that an elevation of moderate height possesses many advantages, while extremes in either altitude or depression present many disadvantages, possibly attended with discomfort to the future Occupants of the House. Sunshine is absolutely indispensable and a site upon which the sun's rays do not shine very much must be eschewed unless it is capable of improvement by felling timber or the removal of other obstructions to light and air.

### ASPECT.

In the country there is fortunately no street to face, so the principal front can generally be constructed towards the S.E. where the morning room, dining room, library and entrance hall should be. This will leave the S.W. front for the drawing rooms, boudoir, conservatories, etc., the kitchen and domestic offices will be most suitably placed on the N.E. side and then, with a large central hall and grand staircase, the planning will be completed by placing the sanitary arrangements on the N.W. if possible in a wing to themselves. This arrangement will allow the sun to get right round the house during some parts of the year at least.

### PROSPECT.

The view available from the principal windows will no doubt also be a governing factor and that certainly should be taken into account so that the best may be made of both aspect and prospect but avoiding if possible a due North and South arrangement.

### ALTITUDE.

The relative height of the site will also require consideration, the top of a hill should certainly be avoided but great advantages often accrue in building on the slope of rising ground, in which case it is absolutely essential that the earth be cut away to the requisite depth and kept well down below all floor levels where adjacent to the house so as to keep damp ground clear of all external walls and allow free circulation of air on all sides of the building. The surplus earth can with advantage be used up in the formation of terraces on the lower sides.

Should the land to be built upon be dead level, then, unless there are very special advantages in the subsoil, it will be necessary to keep the height of the floor of the lowest rooms some three feet or more above the level of the surrounding ground and if the earth taken from the excavations is used immediately round the house, a fall will be attainable for the system of drainage, but whatever the position, the floors should never be less than 1 ft. 6 in. above the outside ground.

### PREPARATION AND DRAINAGE OF SITE.

Most sites are so situate that surface water drains carried round outside the footings will prevent undue saturation of the soil, and every site should be first cleared of all vegetable mould or organic matter and then no matter what the subsoil is, it should be covered with at least 6 ins. of cement concrete and finished to a smooth trowelled surface.

### CELLARS.

If underground, they are, unless outside areas at lower levels are constructed, a distinct disadvantage and even then will add greatly to the difficulties and expense of the drainage scheme.

### GEOLOGICAL FORMATIONS.

Text books tell us much about the advantages of the various Geological Formations composing the subsoil, and I would insist that not only should the Architect possess that knowledge but that he should make it his business to know how to place his building safely and satisfactorily on each and every kind of ground, from the stable rock to the shifting sand.

### GARDENS AND GROUNDS.

His knowledge however should not stop there, but should be sufficient for him to deal with the laying out of the garden and grounds immediately adjoining the residence, bearing in mind that for the execution of this last work it is now possible to avail himself of the services of highly-trained gentlemen who have spent many years in the practical study of horticulture and are ready and anxious to work with and under the Architect in helping to create an harmonius setting to the architectural features of the mansion.

### FOUNDATIONS.

No settled rule can be laid down as to the depth of foundations but they should never be less than three feet below the level of the ground and in some cases the rule of Vitruvius, i.e., one-sixth of the height, will have to be followed. The danger of shifting and treacherous soils can be guarded against by the judicious use of hoop-iron, expanded metal, or steel bars with the concrete in the foundations and by extending their superficial area.

### WALLS AND PARTITIONS.

External walls ought to be solid to the level of the damp course above which the outer walls should be carried up with a cavity, the thickness of the inner and outer skins depending upon circumstances. For a house of three floors the two lower should comprise two 9 in. walls, while the top story could have an external 9 in. and an internal 4½ in. A house of two stories could be arranged with a 9 in. and a 4½ in. on ground floor and two 4½ in. walls above while a cottage is satisfactory with two 4½ in. walls. Sometimes the outer skin is 4½ in. and the inner 9 in., but this section should only be used in comparatively dry and bracing positions and where it is necessary to put much weight on the inner wall. A plinth built solid is most desirable as the 2¼ in. external set off balances the 2¼ in. cavity and makes a pleasing feature in the elevation besides making for strength in reducing the height of the hollow walls. If early specimens of domestic Architecture are noticed it will be seen how fond our Ancestors were of this plinth even for the smallest cottages. Care must be taken where the hollow walls are thin, that plenty of support is afforded them by cross walls. These should be built of brick on the ground floor 9 in. in parts and 4½ in. with 9 in. piers where necessary. The 9 in. walls can be diminished to 4½ in. on the top floor. The 6 in. of concrete increased to 1 ft. 6 in. in depth under chimney stacks or any other weight carrying parts forms a suitable and level foundation for all interior cross walls. By this arrangement we secure solid internal partitions with good support for the floors above upon which latter any sub-partitions of solid plaster slabs can be carried. Air bricks through the external plinth, with the sleeper walls and internal brick partitions built honeycomb below plate levels, will afford ample ventilation under the boards of the ground floor preventing dryrot and discouraging vermin.

The external walls above the plinth should be carried up hollow with iron ties at intervals with plenty of ventilation to the external air with a damp course the full thickness of the solid wall and then just clear above the ceiling of the highest room another damp course is often put on, as for strength the wall can be made solid again and carried up in cement mortar; with a hipped roof to a building of one height it can be carried right round at the same level, viz., just under a cornice or over a string course but at gable ends the damp course has to be stepped.

The greatest care should be exercised in the selection of the facing bricks and one of a non-absorbent texture selected. Hanging tiles on external walls are often used for small houses but they have many disadvantages, and it is better to spend the extra money on brickwork of a good character.

Hollow walls have many advantages over those that are solid, not only do they keep out external moisture but as the inner wall is protected from the action of the outer air the condensation so often seen on the inner face of an outer wall is avoided, and the house made warmer in Winter, cooler in Summer, and in all respects a more comfortable and healthier dwelling. The ideal construction is therefore for walls exposed to external weather, hollow, and for internal walls, solid construction of brickwork where built on the ground, and of solid slabs where carried by floors. For ceilings either plaster slabs or metallic lathing should be fixed. Stud partitions and wood lathing should not be used. Cornices and mouldings should be convex and not concave.

### Roof.

The roof whether covered in tiles, slates or stone, should be boarded, and felted, and finished with vertical as well as horizontal battens, as by that means an air space is provided helping towards an even temperature.

Flats covered in lead or copper should, in addition to being boarded and felted, have pugged rafters with silicate cotton or some such non-conducting material packed between. Verge boards and eaves should be made to project about 12 in. from the face of the wall as much additional protection is thereby obtained.

### Light and Air.

Although to a large degree the position of windows must be influenced by Architectural considerations, yet the chance of a particular view should provide an excuse for an additional outlook, especially at the angles of a room where often a particularly telling effect can be produced by a window projected beyond the face of the outer wall. Windows in the country can with advantage be made in greater proportion to the floor space than one-tenth, as in Town, as creepers and trees are very frequently allowed to seriously encroach on the window space, or at all events to obstruct the light; therefore it is well to be prepared beforehand.

It is necessary that the glass used should be of such thickness and quality as will keep out extremes of temperature and whether casements or sashes are used, every frame ought to be made to open.

### WINDOWS.

The form of window frame naturally depends upon the style of Architecture, and where casements are used they should be of steel as they can be fitted to either wood, brick, or stone with equal facility. They can be obtained in a thoroughly satisfactory section for keeping out the weather and they are not affected by damp or heat in the same way that are those of wood.

Sashes and frames are at present mostly made of wood and as they are not exposed to weather when open there is not the same objection. The inside of the cill should be fitted with a moulding some 3 in. or 4 in. deep so that the lower sash can be raised that distance without letting in dust or rain, thus permitting ventilation of the room at the proper height, viz., between the meeting rails, without creating a draught.

Glass louvres should be provided in lavatories, bathrooms, etc., and can easily and inexpensively be fitted to either sashes or casements and they should be kept permanently open.

### VENTILATION.

In the ordinary country house, additional ventilation can be provided by Tobin tubes some 6 ft. above the floor with outlets near the ceiling and by many other devices on the same principle, but it is not every Client who will allow his rooms to be thus disfigured or will use the appliances if fixed.

Inlet ventilators can with advantage be passed through hot water radiators so that the air is warmed on entry.

### HEATING.

There are many systems to choose from, hot air, steam, hot water in various ways, close or open stoves for coal or coke or those supplied with gas and electricity, with, last, but not least, the dear old-fashioned extravagant open fire grate.

For an ordinary Country House with from 15 to 50 rooms there is no doubt that the most comfortable and cheerful arrangement is the open grate for hall and other apartments with hot water on the low pressure system circulating through all the principal corridors, staircases and rooms, fed by a sectional boiler and carried out on the expansion or drop system with radiators, also in sections, fixed at convenient points so that sections can be added as required to boiler or radiators at any time at a minimum of trouble and expense. A rough and ready method of estimating the cost of low pressure hot water heating is to allow £8 to £10 per radiator; fewer radiators and the longer the run the higher the cost per radiator. 15 ft. super of radiator should be supplied for every 1,000 cubic feet of space to be heated.

The open fire grate although having many disadvantages not only warms the room but also carries off much of the polluted air.

## SMOKE FLUES.

Great care should be taken in carrying up smoke flues so as to avoid a down draught. Flues should be sailed right over each way and it is an advantage to line them with a circular fireclay flue pipe (9 in. for kitchen and 6 in. elsewhere), then, with a louvred pot, the danger from smoking is minimized and the annoyance of dirt from smoke-damp and also from mortar droppings altogether avoided. Few things cause a client more anxiety than a smoking chimney. An iron inlet tube carried from the outer wall to the hearth I have found useful in cases where the Owner will insist on having all doors and windows practically airtight.

Chimney stacks should if possible be carried up in internal walls as the heat is preserved and a better appearance given to the elevation.

## LIGHTING (ARTIFICIAL).

Artificial lighting can be arranged on several principles. For a large Mansion where a staff of men are constantly available, the installation of the electric light is undoubtedly the best, as the engine can be utilized for pumping, sawing, and other services.

The power house should be well away from the Mansion to avoid annoyance from the working of the engine, while the battery room should be shut off from the engine room, but be easily accessible to the Engineer. The main should, on entering the Mansion, be carried to a switch board where distribution to branch mains can be arranged in order to minimize the inconvenience of short circuits.

For a small house the most compact and by far the most economical in working is the petrol gas. The plant occupies small space, it is easily worked, and requires little or no attention, the light is brilliant, the gas is neither explosive nor poisonous, thereby differing greatly from that generated on the acetelyne principle.

The cost for the installation of artificial lighting is approximately as under allowing for 100 points in each case but excluding cost of fittings :—

| Electric Light | Acetelyne | Petrol Gas |
|---|---|---|
| £200 to £300 | £120 | £150 |

## DOMESTIC HOT WATER.

Every year finds our Clients more exacting in their requirement for this very necessary comfort in the house. Hotter water, and more of it, is the demand and whereas some years ago people would wait for the water to be heated they now demand that it shall be hot any time at night, no matter how late, and any time in the morning, no matter how early, and it is an Architect's duty to satisfy all demands of his Clients or rather to provide such an apparatus that the Servants, if they do their duty, can obtain satisfactory results.

In a Country House, where the cold supply is not automatic but has to be pumped up from time to time, the upstairs h.w. cistern is liable to be dangerous and the downstairs cylinder just above the boiler should be provided as then it cannot be emptied if the cold supply temporarily fails.

In few houses does the ordinary kitchen range supply sufficient power for modern requirements, and though that boiler can be increased in power by various means it is desirable to use it merely as an auxiliary, relying on a special furnace and boiler to do the real work.

It is a great advantage,—especially when the water contains lime, iron, or other minerals,—and it usually does, to have the boilers and circulating pipes together with the cylinder, of copper, as firring is avoided and iron and other stains to linen reduced to a minimum. The cylinder and circulating pipes should, where possible, be covered with boiler composition to retain the heat, and then if the system is carried out with due care, efficiency in action resolves itself into a question of stoking.

Before an Architect passes any system he should have the water heated up from stone cold to 100° Fahrenheit, and note the time this takes, which should, speaking roughly, occupy about one hour.

Hot water for domestic purposes should be kept to that alone and not be connected in any way to radiators, or it will be found to perform neither duty satisfactorily.

### Planning of the Sanitary Arrangements.

When first getting out the drawings every endeavour must be made to keep all these as far as possible to one wing of the Mansion with, if practicable, a lobby in between. This will scarcely be possible in a very large Country Mansion where the following provision has to be made :—(one) for the best bedrooms, (two) for the nurseries, (three) for the Visitors, (four) for Gentlemen on the ground floor, (five) for the Maidservants and (six) for the indoor Menservants. They should in any case be kept together as much as possible, and no doubt some such arrangement as under could be managed :—

| | *A.* | | *B.* |
|---|---|---|---|
| Top Floor | Maidservants. | Top Floor | Nurseries. |
| First ,, | Best Bedrooms. | First ,, | Visitors. |
| Ground ,, | Gentlemen. | Ground ,, | Indoor Menservants. |

If each of these are planned immediately over or nearly over each other it will be seen that the six systems can be included in two which is advantageous, economical and efficient. Less material and labour are required and the run of all pipes reduced to a minimum, and possibly the unlovely ventilating soil pipes limited in number.

### Floor and Wall Surfaces.

Floors, walls and ceilings of w.c's, lavatories, bath rooms, housemaids' closets and sculleries should be solid in construction and impervious as to surface, without any sharp angles or dark corners. None of these apartments should be arranged in any other position than against at least one external wall, with direct and uninterrupted ventilation to the fresh air.

Floors and walls of dairies and larders should be of glazed bricks or tiles, and the shelves of marble stone or slate fixed one inch clear of the walls.

### FITTINGS.

Casings of every sort should be avoided. Baths and Lavatories should be of the independent pattern with pipes, traps and wastes easily accessible and as these are now being used in dressing rooms, the old-fashioned overflow must be avoided. The wastes must be quick and syphonage guarded against. R.W. heads outside bedroom windows must not receive the discharge, but a solid connection must be made to a stack used for wastes only, disconnected at base and ventilated above the highest windows. Lead sinks should be avoided and glazed sanitary ware used instead. W.C's should be simple in construction, have a large water surface, a good seal in the trap, and be fairly silent in working, while the outgo should be capable of efficient connection to either lead or iron soil pipes.

Water waste preventers should discharge three gallons in under ten seconds and should refill in less than sixty. This is a matter which is almost invariably neglected by the maker of the fitting. If valve closets are used, then a separate cistern is required for their flushing. Flushing pipes should be 1¼ in. in diameter unless the head of water exceeds the normal 5 ft. 6 in.

Soil pipes should, for preference, be of hydraulic lead, of 8 lb. thickness and should be carried up full bore for ventilation, the diameter should never exceed 4 in. but 3½ in. is usually better unless very many W.C's discharge into it. In every case the traps of all W.C's should be provided with an anti-syphonage pipe continued up as a ventilator and carried down to the nearest inspection chamber in order to relieve any pressure on adjacent gullies.

Storage cisterns must be in positions which are clean, light and accessible, properly protected from contamination, frost, etc., and with all supply pipes fitted with stop cocks. In order to secure proper pressure on each floor it is advisable to run the supplies in several bores, viz., the top floor could have an 1¼ in. pipe, the first floor 1 in., reduced to ¾ in. on the ground floor.

Cold water cisterns feeding hot water supplies must be fixed as high above the circulating point as possible.

### DRAINS.

Drains should be kept as far as possible outside the house ; good stoneware pipes with cement joints will generally suffice and great care should be taken to keep the interior of the joints free from superfluous cement so that the flow may be unchecked. The pipes must be laid on concrete beds levelled to uniform falls 1 in 30 to 1 in 40.

Where any part of a drain runs under a building near a wall or at a higher level than part of the house, it should be laid in iron with caulked lead joints. It should be accessible by means of inspection chambers at all bends, junctions, alterations of levels or other suitable places.

It must be ventilated throughout by means of inlet and exhaust pipes ; the soil pipes should be used for the latter and experience has proved that a few well placed exhausts at the highest points tend much more to efficient ventilation than many pipes placed at frequent intervals.

### SEPARATE SYSTEMS.

It is most desirable to keep the rain and surface water distinct from the soil drains, but if a combined system cannot be avoided, then the R.W. should all fall to one interceptor and thence to the foul drain instead of each rainwater pipe discharging over a gulley and thence into the sewage drain. No gulley should, where in connection with a soil drain, be dependent on the weather for its water seal, and gullies and air bricks should not be adjacent. The foul water drain should pass through a disconnecting syphon before joining the septic tank, sewer, or other receptacle or conduit.

If the sanitary arrangements of the Mansion have been successfully planned, then the soil and other waste pipes, being limited in number, can be picked up with few branches, while the length of the main drain will be reduced to a minimum.

### TREATMENT OF SEWAGE.

No matter what system is adopted, in the ultimate disposal, some collection is first necessary. The cesspool with its overflow to the nearest ditch ventilated by a solidly rusted up R.W. pipe carried to an adjacent tree, is growing deservedly obsolete. The first thing to do with sewage is to get it swiftly, silently and smell-less away from the dwelling and it will be realized that there must be some fall in the ground from the house in order to accomplish this by gravitation. Where the fall is not a self-cleansing one, additional flushing at the head must be provided and, where possible, the bath wastes should be utilized for this. The treatment of sewage is dependent on many conditions but the governing factors are the extent of land available, the contour of the surface, and the nature of the subsoil.

Assuming these to be not unfavourable, most of the difficulties disappear, especially if the effluent has a run of any length before it reaches a tributary of some water course.

Sewage should, in my opinion, be first collected in a tank with the inlet at a level which will not disturb the scum and an outlet at that which will not interfere with the sludge, so that a clear volume of liquid is left in between.

This tank can be covered in, when of course, ventilation is necessary. The outlet can, if there is sufficient fall, dribble continuously over a filter bed composed of gravel, clinker, coke breeze or any other similar material which will vary in depth according to the fall available for one or two filter beds, and whether land treatment is possible before the effluent reaches the nearest water course. The effluent on leaving the filter should be allowed to flow slowly over some land and its course should be altered from time to time and the ground dug over. It is most important that the land should not be overdosed, but allowed time for rest and aeration. So much depends on the lie of the land and character of the soil, that all these details should be considered and provided for when the selection of the Site is made. If a house is built on a dead level with a heavy wet clay soil, the satisfactory disposal of the sewage becomes indeed an anxious problem.

A good System for a small House standing in limited grounds is a three division underground chamber having some 500 cubic feet capacity, the first compartment constructed on the septic tank principle with capacity for about 400 gallons, the next compartment with about double that capacity from which there is a flow into a final chamber through a coke breeze filter some 2 ft. thick, from which it can be regularly pumped out of the third chamber over the kitchen garden, when there should be no more offence than if rainwater were being dealt with.

### WATER SUPPLY.

Last, but not least, is this all-important question. If the house is to be healthy the site must be high and dry, which means that we have all the deeper to go for our water supply.

Surface springs, stored rainwater and shallow wells are all so liable to contamination that even a satisfactory analysis coupled with a certificate of comparative freedom from bacteria, would be evidence for to-day, but possibly not to be relied on to-morrow.

The shallow well at one House I was building gave a copious supply for building purposes at a depth of 16 ft. very useful for the slaking of lime, but it could not be used for domestic supplies. Filtering even through a Pasteur tube did not in any way diminish the unpleasant smell or taste, while boiling, merely condensed the same. It was rather difficult to understand because houses and cottages on either side had excellent supplies from shallow wells, a fact which I ascertained before starting operations. Knowing that the water company, who were just too far off to furnish a supply, got their water from tube wells in the deep chalk, I determined to try the same source and eventually after driving a steel tube some 70 ft. down, testing and experimenting every 10 ft., I secured a most satisfactory supply of pure, if a trifle hard, water which rose up to within suction distance in the tube.

Since then I have been a great believer in tube wells as they possess the advantage of being sunk at much less cost or danger than the ordinary deep well, while the risk of contamination is reduced to a minimum. We most of us know the difficulty and expense of a deep well pump where often the smallest piece of matter in the wrong place may throw the whole of the pumping arrangements out of gear. Mechanical Engineers have been employed thinking out this difficulty of deep water supply for us and not only can they bore a well any depth, but by lining the upper portion with a steel tube they can protect from surface contamination as deep as desired, and then having tapped the supply which Nature has not only collected but has also partly purified by earth filtration, they bring it to the surface and deliver it at practically any height by means of the air lift or the pumpless system, viz., the atmospheric air compressed to so many lbs. to the square inch acting on the surface of the water in the tube well or the cylinders therein, the air being taken from the compressor in the power house through a pipe laid underground to where the tube well is situate, not only bringing the water to the surface but forcing it up to the height required for delivery by gravitation.

I feel sure the items with which I have dealt are probably much better known to many of those present to-night, and I trust they will, in any remarks they may think fit to make, give us the benefit of their experiences, while as regards the Juniors, I hope this paper, sketchily outlined as it is, will influence them to study in earnest the detail of many of the complicated subjects under the name of Sanitary Science that stand for comfort in the Country House.

## The Past Session.

The Society of Architects recognizing the improbability of any fusion with the Royal Institute, has proceeded on its individual career and has marked the year by the proposition of a code of ethics, which, whilst possessing many good features, is in our opinion Utopian in its stringency. A workable code of ethics for the architectural profession is not at all an easy thing to formulate. An ideal code, possible only in Utopia, anybody could draw up. The Society has also, at the close of the year, put forward a scheme at present somewhat nebulous, for the introduction into Great Britain of the Parisian *atelier* system of architectural instruction.—*The Architect and Contract Reporter.*

# Education in Architecture.

## THE BEAUX ARTS COMMITTEE TO PROMOTE IMPROVED METHODS OF ARCHITECTURAL TRAINING IN BRITAIN.

The Society of Architects has been so prominently identified in the professional and lay press with the movement for the establishment of Ateliers of architecture on Beaux Arts lines in Britain, that it may be well to remind members how the matter originated, what action the Society took, what are the objects of the Committee, and the position of the Society in relation to the scheme.

A number of leading architects had long felt that so far as the art of architecture was concerned the French principle of teaching design was the right one, and that it could be adopted here with as great advantage as it has been in America. The question was how to introduce it, and obtain the necessary machinery to overcome the practical difficulties involved.

The Society of Architects was known to be an active and progressive body with the machinery and means at its disposal for dealing with such matters, and a suggestion was made to Mr. Percy B. Tubbs, a Member of the Council, that the Society should take the matter up. At the next Council meeting resolutions were passed approving the principle, and appointing a Committee to consider and report upon the best method of introducing the Atelier system into Britain.

The Society's representatives were Messrs. Percy B. Tubbs, E. C. P. Monson, and R. G. Lovell, and with them two Hon. Members, the Right Hon. Lord Saye and Sele, and Sir George Riddell. The others were Messrs. H. V. Lanchester, George Hubbard, A. W. S. Cross, and A. R. Jemmett, all of whom it was understood were in sympathy with the proposal and prepared to support it.

A letter from the Secretary of the Society, which was widely published in the newspapers and professional journals in October last, elicited further offers of support from Architects at home and in France. This was considerably augmented as a result of visits to Paris by Members of the Committee, who personally made the proposals known to some of the leading French Architects. All those who were approached agreed to join the Committee and the French Société des Architectes Diplômés par le Gouvernement gave it their official patronage.

It soon became evident to the Committee that they could best serve the interests of architecture in this matter by constituting themselves an independent body, unconnected with any British Architectural Institution, free from outside control, and from any party feeling such as has unfortunately hindered the progress of other reform movements in the profession, and thus be able to devote their whole energies to the task before them uninfluenced by any other considerations.

In this the Society at once acquiesced, and the Committee "cut the painter" and reconstituted itself as the "Beaux Arts Committee." Sir George Riddell was appointed Chairman, and Mr. R. G. Lovell, Hon. Secretary, and the following communication was sent to the Press :—

Having now formulated their views and course of procedure, the Beaux-Arts Committee to promote improved methods of Architectural Training in Britain desire me to forward the following explanatory précis :

The Committee and Jury for adjudication include the following :

*Honorary Members.*—J. L. Pascal (Membre de l'Institut de France) ; V. Laloux (Membre de l'Institut de France).

*Committee of Management.*—The Right Hon. Lord Saye and Sele ; Sir George Riddell (*Chairman*) ; *Alph. Defrasse (President of the Société des Architectes Diplômés) ; *J. Godefroy (Vice-President of the Société des Architectes Diplômés) ; *Faure Dujarric (Logiste et Diplômé) ; *Arthur Davis (Medaillé, Ecole des Beaux-Arts) ; A. R. Jemmett, F.R.I.B.A. ; *H. V. Lanchester, F.R.I.B.A. ; *Edwin L. Lutyens, F.R.I.B.A. ; *Charles Mèwes (Logiste et Diplômé) ; E. C. P. Monson, F.R.I.B.A. ; *A. Templier (Diplômé) ; Percy B. Tubbs, F.R.I.B.A. ; R. Goulburn Lovell, A.R.I.B.A. (*Hon. Secretary*).

It is intended to establish in the British Isles ateliers of architecture similar to those connected with the Ecole des Beaux-Arts. The French "Société des Architectes Diplômés par le Gouvernement" have given their patronage, while prominent patrons and students of the French ateliers, together with certain British architects, are actively co-operating in carrying this proposal into effect.

The object of the ateliers is to teach the principles of design which aim at the development of logical and imaginative architecture on the system of the Ecole des Beaux-Arts. As the atelier devotes itself solely to the study of architectural composition, such other knowledge as is necessary to the practising architect must be acquired by the student from the sources already existing for the purpose. It is therefore not intended to supplant existing educational establishments, but rather to supplement them.

It is generally admitted that the first and greatest school of architecture in the world is that of the Ecole des Beaux-Arts, Paris. Its pre-eminence may be recognized by the fact that nearly all international competitions are won by architects trained in this school, that its teaching is sought by students of all nationalities, and that its principles and methods have been adopted with the best results in America, where there are at present fifty-seven "diplômé" architects.

The Ecole des Beaux-Arts is largely dependent on the ateliers, in which the actual teaching of design is carried on, and in which the students learn the principles that underlie planning and composition, and acquire facility and experience in their application. It is intended, therefore, to adopt this feature of the Ecole, as its general methods and atmosphere have been proved to possess distinct advantages over other methods of teaching. It develops a spirit of comradeship and co-operation, and a general community of sentiment and ideals. This arises from the fact that the designs based on each student's first sketch are developed on certain definite principles in the atelier with the co-operation of the patrons and atelier comrades. The atelier as a whole takes a pride in each student's work, and for its own credit's sake assists him to lift it to the highest possible level.

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* Members of the Jury.

It is intended that the traditions and methods of the ateliers in Paris shall be adhered to, so far as it is possible to combine them with English practice ; the ateliers, however, will not attempt to insist on the imitation of French features and detail, nor to influence the student in this direction, being concerned more with the principles that govern these features than with the actual features themselves. As, however, it is recognized that only those who have been trained on the Beaux-Arts system for a sufficient length of time to grasp its principles and assimilate its atmosphere are competent to impart it, the direction will be in the hands of Beaux-Arts men.

Since the decay of the old traditions, which were followed by such men as Adam and Chambers, and which finally broke up at the time of the Gothic Revival, architecture in England has been passing through a period of chaos, indicated by a continued change of fashions, having no intellectual basis ; during which period its fundamental principles have been generally lost sight of. While a few men of ability have, from time to time, been able (by sheer force of individual personality) to grasp its essentials, the majority have failed to do so, and the students have been left without any definite guidance in those principles which govern the art of architectural design.

Although much progress has been made in building up schools to replace the pupilage system, it is generally recognized that, however excellent they may be in other respects, they fail in the logical and systematic teaching of those principles of design which are essential, if a community of ideas and generally accepted standard of criticism, so necessary to a vital school of architecture, is to be maintained.

Such logical system of teaching and standard of criticism exists at the Ecole des Beaux-Arts, where the principles and theory of architecture have been preserved by unbroken tradition since the time of Louis XIV. It is believed that the establishment of the definite architectural principles with which the Beaux-Arts atelier system is intimately connected is the first necessary step in this country towards placing architecture on a sound theoretical basis.

On this basis may be built up a general community of ideas, and a generally accepted standard of criticism, to take the place of the present confusion of aims. It would also appear to be the foundation on which any general co-ordinated system of the teaching of design, and any national School of Architecture, must ultimately rest.

It may be mentioned that applications have already been received for admission to the first atelier, which will probably be opened early in February. Other students desiring information should apply to me at once. Any requests I may receive for admission will be laid before the Beaux-Arts Committee.

It should be explained that preference will be given to those whose previous work indicates that they are best qualified to profit by the form of instruction to be given.

It is hoped that it will be practicable to issue a prospectus giving full details in the course of a week or ten days.

(*Signed*) R. GOULBURN LOVELL, *Hon. Secretary*,
Beaux-Arts Committee.

St. Moritz, Eastbourne.

In the meantime search had been made for suitable premises for an Atelier. These were eventually found at 16, Wells Mews, Wells Street, W.C., a top floor with an excellent light, admirably adapted for the purpose, and capable of accommodating about thirty students. This Atelier is to be opened early in February, and the following prospectus has been issued.

## The Beaux Arts Committee, to promote improved methods of Architectural Training in Britain.

### Under the patronage of the French Société des Architectes Diplômés par le Gouvernement.

*Membres d'Honneur :* Monsieur J. L. Pascal, Membre de l'Institut de France; Monsieur V. Laloux, Membre de l'Institut de France. *Committee :* The Right Hon. Lord Saye and Sele, Hon. M.S.A.; Sir George Riddell, Hon. M.S.A. (*Chairman*); *Monsieur Alph. Defrasse, President du Société des Architectes Diplômés; *Monsieur Jules Godefroy, Vice-President du Société des Architectes Diplômés; *Monsieur Faure Dujarric, Logiste et Diplômé; *Monsieur Bourdon; *Arthur Davis, Esq.; A. R. Jemmett, Esq., F.R.I.B.A.; *H. V. Lanchester, Esq., F.R.I.B.A.; R. Goulburn Lovell, Esq., A.R.I.B.A., M.S.A. (*Hon. Secretary*); *Edwin L. Lutyens, Esq., F.R.I.B.A.; *Monsieur Chas. Mèwes, Logiste et Diplômé; E. C. P. Monson, Esq., F.R.I.B.A., M.S.A.; *Monsieur A. Templier, Diplômé; Percy B. Tubbs, Esq., F.R.I.B.A., M.S.A.

## Prospectus.

The first Atelier established in London by the Beaux Arts Committee will be opened at **16, Wells Mews, Wells Street, W.,** early in February. This Atelier will be under the direction of Mr. Charles Mèwes, Diplômé and Logiste, and Mr. Arthur Davis, as Professors (or Patrons), and Mr. J. P. C. Chaures, Logiste, as sous-patron.

The Atelier will be conducted as far as possible on similar lines to those in Paris, and will enable Architectural students in England to receive a like training in the principles of design.

As the Atelier devotes itself solely to the study of Architectural composition, such other knowledge as is necessary to the practising architect must be acquired by the student from the sources already existing for the purpose.

It is thought that such an Atelier will be widely appreciated by the increasing number of students who realize the advantages it offers, that it will be found useful by those who wish to complete their education in Paris, and that the facilities it will afford for the acquisition of the necessary knowledge and skill will encourage more students to take this course.

The Atelier will also be available for those French students who wish to acquire an advanced knowledge of English domestic work, and for English students intending to settle in America or Canada, where an Architect has little chance, even as an assistant, unless he has a training on Beaux Arts lines.

In order to cover the expenses of running the Atelier, all accepted students will be required to pay an entrance fee of one guinea, and a monthly subscription of two guineas. This fee is exclusive of drawing instruments and materials, which each student will be expected to supply.

Those who desire to become students at this Atelier are invited to apply to **Mr. ARTHUR DAVIS, 107, Inverness Terrace, Bayswater,** with drawings and other particulars of their previous training. Mr. Davis will be pleased to answer enquiries and submit their applications to the Committee of Management.

Preference will be given to those students whose previous work indicates that they are best qualified to profit by the form of instruction to be given. Candidates for admission may be required to execute a twelve hours study at the Atelier.

Criticisms, more or less severe, on the Committee's proposals have appeared in the professional journals and the lay press, but the value which would otherwise attach to these criticisms is to a large extent discounted by the fact that they were made not so much on questions of principle or even detail in connection with the proposal as such, but simply because the promoters approached The Society of Architects and not any other architectural body in order to inaugurate the work.

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* Members of the Jury.

It is apparent from some of the leading articles and correspondence on the matter in the professional journals, that questions of self-interest, as well as what may be termed architectural politics, enter into the subject. Those who are personally interested in architectural schools may undoubtedly be expected to look at first with a certain amount of suspicion on a proposal which upsets the idea that all the present system of architectural training in design requires is co-ordination, and not entire reconsideration of the matter taught and of the method of teaching it.

The Committee's object, however, is to supplement and not supplant the existing schools of architecture in this country, so that interested parties should not find it necessary to oppose the scheme from a personal point of view, but rather to adapt their methods accordingly.

The Society is frequently advised to " wait and see " what others are going to do for architecture and architects. It suspended its Registration propaganda for two years, in order to give others a chance of doing something better, but has been forced to resume its efforts in this direction. If the Society had not taken up this question of architectural education in design, how long would the profession have had to wait ? The Committee got to work in October, and February will see the first Atelier in London open and in full swing. Four months to bring into being a proposal which has been simmering in the minds of leading architects for many years, cannot be deemed excessive.

The Society has successfully fathered the scheme and here its official connection with it ends. Apart from this it will continue to take an active interest in the work of the Beaux Arts Committee, when opportunity arises, and will always be credited with the introduction of the Atelier system into Britain.

Probably the Members of the Society will agree that such part of its funds as are available for purposes of this kind could not be devoted to a more worthy object than the institution in this connection of architectural scholarships and awards of a substantial character for the encouragement and maintenance of the interests of architecture, which is one of the specific objects which the Society was founded and incorporated to promote.

# Public Control of Buildings.

*Summary of a paper read before the Bishopsgate Ward Club by* MR. JOHN TODD (Member)
*District Surveyor for the City of London, East.*

NEARLY all building law is by statute. The Lord Mayor has a prescriptive right to license hoardings in the City of London. Otherwise, practically all building law is written, and, as Englishmen, we are deemed to know every jot and tittle of it.

Legislation relating to buildings is necessarily of a restrictive character. It says that men shall not do certain things they may wish to do, or that they shall do things they may not want to do. It therefore inevitably acts, to some extent, in restraint of trade, and results, in some degree, in curtailment of profits. It also inevitably produces a certain amount of resentment.

Let us consider what are the objects in view in these enactments. They may be summarized as chiefly :—

(*a*) Works for common use.
(*b*) Public health.
(*c*) Protection from fire and water.
(*d*) Structural stability and a general standard of materials and workmanship.

Under the first head, works for common use, the enactments are principally with regard to the formation of streets. New streets must be 40 feet clear in width ; must be open at both ends ; must afford direct communication between two streets ; must not have a steeper gradient than one in twenty, and must be constructed of materials and in the manner prescribed by by-laws.

With regard to public health, buildings in streets formed after the 7th August, 1862, and of a less width than 50 feet, may not, without the consent of the London County Council, be erected so that any such building shall be within a line of 45° from the opposite side of the street, and domestic buildings must have air-spaces in the rear. Habitable rooms must be 8 ft. 6 in. high and must have a window $\frac{1}{10}$th the floor area of the room. A dwelling house must have the space beneath the basement floor ventilated. By-laws are in force prohibiting the erection of buildings on sites covered or impregnated with fæcal, animal or vegetable matter. Walls must have damp-courses.

The third head, viz., protection from fire, forms the subject of the greater part of building legislation. No building may exceed 80 feet in height. Certain classes of buildings may not exceed 250,000 cubic feet in extent ; must be constructed wholly or in part of fire-resisting materials. Openings in party-walls with few exceptions must be fitted with fire-resisting doors. Rules are laid down as to the methods of constructing flues and fireplaces. Parapets to party-walls are insisted on.

The provision of proper means of escape in case of fire is the subject of requirements made by the London County Council in their discretion.

Protection from water is the object of an enactment forbidding the erection of dwelling-houses on land the surface of which is below the level of 12 ft. 6 in. Ordnance Datum, except with the permission of the London County Council and in accordance with regulations prescribed by them.

The remaining enactments are chiefly concerned with securing the stability of structures and the maintenance of a very moderate standard of materials and workmanship.

These are the principal objects which the community at large, acting through the legislature, has attempted to attain by means of the laws relating to building. It may, however, be suggested that the well-being of the community and the rights of the individual depend not only on the laws themselves but also on the manner—efficient or ineffective—reasonable or harsh—in which the laws are administered.

This question of administration is probably the most difficult one of all. A law intended to accomplish a definite object, say, protection from fire, must either lay down hard and fast rules or place discretionary power in the hands of a public body or official. There are objections to both these methods. Hard and fast rules are invariably found to work hardship in individual cases when circumstances arise which were not contemplated at the time the rules were made. To give an example, there may be cited the rule that all chimneys shall be carried up three feet above the roof. When this rule was first enacted, all roofs were of wood, and in the case of timber roofs the rule is entirely reasonable, and I, personally, have no hesitation in enforcing it. But, nowadays many roofs are constructed of concrete, 5 inches thick at least, and the necessity for taking up a chimney 3 feet above such a roof is not apparent, bearing in mind that the sole object of the rule is to prevent the setting of the roof on fire. This hard and fast enactment has the further characteristic that nobody has the power to relax it or to dispense with the observance of it. I was accosted in the street one day, " Have you seen so-and-so's chimneys ? " " Yes," I replied, " I was at the building the other day and told the foreman they must be taken up three feet above the roof." " Good," was the response, " our lawyers have a writ lying in their office ready for serving. As soon as they raise the chimneys it will go. You will have to make them lower the roof."

This meant the ruin of the top story of one of the finest new buildings in the City—built throughout of fire-resisting materials. I could cite several similar instances.

Again, hard and fast rules are sometimes found inadequate, and often many years elapse before they can be strengthened. The rules relating to restaurant flues and appliances, in my opinion, need revision. The greatest fire-risk in this half of the City lies in the flues of restaurants.

On the other hand, the exercise of discretionary power is liable to prove not quite what it should be. An official—or a public body—may be too complaisant; the result is inefficiency and the disregard of public interests. Or they may have too narrow an ideal of duty, and the result is invasion of the just rights of property owners and the exacerbation of professional men.

It often occurs to my mind that, to some extent, administrators have, in the past, been imbued with the idea that it was their duty to test how far the Courts would support an extreme reading of an Act of Parliament, that it was their duty to apply the law to the uttermost length the Courts could be induced to allow—without consideration of the amount of public benefit to be obtained and without reference to the magnitude of the private interests at stake. I, personally, do not think this to be the proper spirit in which the Acts should be applied, nor is it the spirit in which the Acts are now administered. Substantial conformity must be exacted—fearlessly exacted—but the insistence upon and the litigation of doubtful legal points where no public interest can be seen to be at stake—just for the sake of ascertaining and applying the *law*—to my mind appears to be of small public advantage. In my judgment, an administrator can have far too much of what is called "a legal mind," just as it is possible for him to be too much of a theoretical engineer and too much of a dilettante architect. For instance, for the effective investigation and supervision of a steel-framed building, engineering knowledge is essential, but if the person entrusted with the supervision were to raise every academic question possible on every bit of steel used, the practising engineers would have a bad time without much benefit accruing to the public.

Even in applying hard and fast rules a certain amount of discretion must be used. A useful and generally reasonable rule may in certain circumstances be impossible of application. Let me give an instance, ridiculous in itself but one which is illustrative of the sort of points which often arise. One of the rules of the Building Act is that every party-wall between warehouse buildings shall have a parapet 3 ft. 0 in. in height. It is my duty to see that every such wall has such a parapet. In the City there were two warehouse buildings on opposite sides of a street and connected by a wide tunnel or vault running under the street. From the Building Act point of view these constituted one building and were perfectly legal. The other day, a wall was built across the middle of the tunnel to sever the buildings and adapt them for separate occupation. It was pointed out to me that the new wall was a party-wall,—an unquestionable fact—that a party-wall had to have a parapet—unquestionable law—and that it was my duty to ask them to build a parapet wall along the middle of the street. This, of course, was a jocular suggestion, but similar instances of inapplicability often occur. To give a case of greater importance—one of the many cases where the official concerned has to balance between dereliction of duty and harshness of administration—there is the rule that every beam carrying brickwork shall bear upon a pier or post in addition to its bearing upon a party or external wall, such post being fixed upon a solid foundation. Now, supposing it is wished to construct a small addition on the top of an existing building—to give an instance which has actually occurred, say to construct an additional w.c. required by the Medical Officer of Health—to comply strictly with this enactment it would often be necessary to build new projecting piers through the lower storeys down to the ground—often through important rooms let to tenants, and to enforce the rule strictly would be to prohibit the whole work.

I often think that the most successful administrator is likely to be the man who can carry a level head and distinguish the essential from the non-essential ; the man who can with unerring judgment recognize the scamp who is not playing cricket ; who can with equally unerring judgment spot the weak point in an honourable man's work and quietly get him to amend it, and who can avoid pin-pricking people about trifles. I surmise that public authorities no more than private individuals feel too deeply indebted to any of us who show great genius for fighting big battles over building peccadilloes.

You will, I am sure, be willing to understand that I am not advocating weakness or inefficiency in administration or even kind-hearted complacency in overlooking faults. The bargain we officials make with the community when receiving our appointments is that we will, on all points, secure substantial conformity with the law. As I said before, substantial conformity must be fearlessly exacted—if you don't like the law, get it altered. But to my mind, it is *equally* essential for it to be generally recognized that legitimate business can be carried on without harassment or vexatious supervision as that it should be understood that conformity with the law will be strictly enforced. No administration whether by a public body or by an official can hope to be successful in the long run unless it can inspire public confidence, and can act on the sure knowledge that it can depend on the support of public opinion. An administrator, lacking this, dare not use his own judgment and is inevitably led to shirk responsibility. And when a man whose business in life is to arrive at decisions comes to that state of mind, his usefulness is a rapidly vanishing quantity.

I believe that, in the future, I am not speaking of the immediate future, considerably more discretionary power will be placed in the hands of the officials engaged in the administration of the Building laws. You doubtless decline to accept the prediction or stand aghast at the prospect. I think, however, that the actual needs of the community will produce this evolution. The vastness of the work of dealing with the multitudinous technical details—details constantly increasing both in complexity and volume owing to the change in modern methods of construction and the greater size of the buildings which are now erected ; the constant increase of the work of the elected representatives of the people in other directions and the demand of property owners for rapid decisions in order to avoid delays and consequent loss of rent—will lead to this result. I think, moreover, that the elected representatives of the people will really gain in effective power of control by the change. At present, to a large extent, their time and energies are frittered away in the consideration of details. In the future (I am not speaking of the immediate future), they will look more to the broad question of how the administrative machine is working and its effect on the business of the community and on public opinion ; they will lay down the lines of policy on which the officials are to act ; they will constantly have the work of the officials under review and will see that the officials do the work wisely and well. But they will not try so much to do the work themselves. And while the elected representatives of the people will gain in the effectiveness of their control, the type of official will improve. Nothing steadies a man so much as does responsibility. The public will not suffer. Even under the existing law, every church, chapel, or other place of public worship, every school, college or place of instruction, every hospital, workhouse, public theatre, public hall, public concert-room, public ball-room, public lecture-room, public library, public exhibition room or public place of assembly, and every building to be used as an hotel, lodging house, home, refuge or shelter with sleeping accommodation for more than one hundred persons, notwithstanding any rule of the Act, must, with regard to the walls, roofs, floors, galleries, staircases and every structure and work, be constructed in such manner as may be approved by the district surveyor. I never knew of anyone feeling much aggrieved by having to build under this discretionary supervision rather than under the rules of the Act. As a matter of fact, the managers of the Stock Exchange, who are generally considered hard-headed business men, induced Parliament in 1898 to declare the Stock Exchange a public building for the express purpose of bringing their work outside the rules of the Act and under the discretion of the district surveyor.

I could have suggested for your consideration various points wherein, I think, the existing law could be usefully amended, but am sure you are by now sufficiently wearied. I will, therefore, only mention one.

To my mind, the provisions of the 1909 Act should be made to apply (with or without modifications), not only to thin-walled buildings but to all buildings. The 1909 Act applies only to buildings built with thin walls on a skeleton framework. Its provisions may be summarized very shortly. Detailed calculations of the steel-work to be used are to be deposited with the district surveyor ; the steel-work must not be stressed beyond 7½ tons to the square inch ; the steel-work must be protected by a fire-resisting covering, and the district surveyor may require to be furnished with reasonable proof as to the quality of metal to be used. Under the ordinary Act, the district surveyor supervises the steel-work, but instead of the work being dealt with in the straight-forward manner of the 1909 Act, his remedy is to require the provision of additional columns or to wait until the building is occupied and then condemn it as a dangerous structure. Say we have a corner shop with the corner canted. The two fronts of the building are carried on beams across the windows. A third beam spans the angle doorway. Two columns support the ends of the beams ; one column on each side of the doorway. If the beams are not strong enough, the district surveyor cannot require a stronger beam, but must require additional columns say, if the beam were totally inadequate for its work, half a dozen columns in each shop window and two or three in the doorway. Of course, this is a remedy for inadequate beams, but a far more satisfactory method of dealing with the subject would be on the lines of the 1909 Act.

I have heard commercial engineers argue that a stress of 9 tons to the square inch is safe in a building, and I believe that steel-work is far from infrequently stressed to this extent. I unhesitatingly assert that if such enormous stresses ought ever to be allowed, no man—not the best of men, and it is only the worst who use them—should be permitted to do so except under the most rigid supervision.

With regard to the authority of the district surveyor to require proof of the quality of metal, the public interest requires this far more in respect of many a building constructed under the ordinary law than in the case of a magnificent building like the Hong Kong Bank now in progress in Gracechurch Street under the 1909 Act. This authority to require proofs and to insist on tests is not intended to be paraded every five minutes on every building, but to be held *tamquam in vagina reconditum*, and to be drawn out and used judiciously when there is some definite reason for thinking tests and proofs reasonably necessary in the public interest. Discretionary powers must be used with discretion, and the desirableness of demanding proofs certainly arises more often with regard to buildings erected under the 1894 Act, than it does with regard to those put up under the 1909 Act.

A colleague mentioned to me the other day, a case he had in his district, where some wretched jerry-builder or other was putting up a building—to be used, I believe, as a club—and had delivered a number of iron pipes on the site which he intended to use as columns. We made calculations and found that assuming the material to be the best steel the pipes would not be strong enough.

With regard to the fire-resisting covering required by the 1909 Act, but not required by the ordinary law, it seems to me to be sheer stupidity to erect a big building, in which, say, the floors are supported by iron columns and beams and to leave the iron-work unprotected from the action of fire. " It is not safe to assume that the opportunity of a quickly spreading fire will be absent even in office buildings," and the failure to provide adequate protection to the steel-work is a moral delict. It means inevitable collapse of part of the building when fire occurs with the possibility of loss of life. The City of London is too wealthy to be able to afford this far too common neglect of an entirely reasonable precaution.

These points would be met by applying the Act of 1909 to all buildings with such modifications and exemptions as an exhaustive consideration of the question might show to be desirable. The Act of 1909 is the most reasonable piece of building legislation ever placed on the Statue Book. It contains nothing which an efficient engineer would not voluntarily adopt, and it does not involve increased cost of building or increased labour to the professional men engaged on the work. There certainly appears to be some little prejudice against it, but this is undoubtedly not due to any defect inherent in the Act itself.

# The Society of Architects' Code of Professional Ethics.

The following Clauses are issued only as a guide and must not be construed as a denial of the existence of others equally important. The several items indicate offences of varying degrees of gravity and suggest that their infringement, or any other breach of professional etiquette, will be dealt with accordingly by the Council under the powers conferred upon them under the Articles of Association.

(1) He should act in his professional relations with his Clients in a fiduciary manner and his charges to such Clients should be based upon the schedule of charges adopted by the Society. The fee paid by the Clients should constitute his only remuneration for such work, except as provided under Clause 8.

(2) He should not while acting in a professional capacity have any interest financial or otherwise in any of the building trades or in any firm or business with which he may have occasion to deal on behalf of his Clients, without disclosing the fact to such Clients.

(3) He should not advertise for or otherwise improperly solicit professional work.

(4) He should not participate in any open Architectural Competition the conditions of which are not in accordance with the regulations approved by the Society, nor should he participate in any local or limited Architectural competitions to which exception is taken by the local Architectural Societies or by a majority of the eligible competitors.

(5) He should not be the medium of any payment made on behalf of his Clients except by their special request. He should only issue Certificates or recommendations for payment by his Clients.

(6) He should not attempt to supplant a fellow Architect after definite steps have been taken towards his employment.

(7) He should not compete for employment on the basis of professional charges.

(8) He should not receive, directly or indirectly, any royalty gratuity or commission on any article or process used on the work which he is carrying out for his Clients unless and until such royalty, gratuity or commission has been authorized in writing by his Clients.

(9) He should not anonymously criticize in public print the professional work or conduct of another Architect, except when acting in an editorial capacity.

# The Education of the Amateur Critic.

A writer in *The Architects' and Builders' Journal* says, that one of the most constant misfortunes afflicting the practice of architecture in this country to-day is the interference of the amateur critic. The art of architecture is treated as common debatable ground, "a sort of waste place where anyone may shoot his vulgar sentiment." Architectural design is not admitted to be something difficult to understand, something requiring trained observation and, for its most intimate appreciation, considerable scholarship. That is dismissed as pedantry, archæology, the chicanery of the expert.

Now, however much we may condemn this state of affairs, however much we may deplore a popular arrogation of the right to judge without knowledge, we must confess that fundamentally the fault lies with the architects. There is never put forward a popular architectural suggestion so bad, but that some well-known member of the profession will be found to give it his whole-hearted support. It is that kind of thing which, more than all else, creates and fosters the belief that every outside opinion is valuable. The experts cannot agree, therefore the general public may indulge views.

The moral is obvious enough. If we are to mould an effective portion of popular taste so that its interest will be a help and not a hindrance, it must be through the training of the architects themselves. For they are to supply the tangible models, embodying consistent aims and presenting the true ideals in achievement. The creation of an environment of fine architecture lies with them. To begin by instructing the public in any other fashion is to attack the problem from the wrong direction. There can be no reliable safeguard but that of the education of the architects. By imposing a long and difficult system of academic and atelier training, such as exists in America, and making that a *sine qua non* to the adoption of the title "architect," the whole problem would be solved. It would be difficult for the public to obtain, for the execution of their commissions, the services of any but competent artists, possessing a common creed. Fifty years of consistent architectural production at a high level, and there would be a demand for serious work, inspired simply through contact with examples. It might be that a quarter of a century of educational spade-work would have to be done before the fruits of the policy could be generally apparent. But long before then the flood of amateur criticism would have been stemmed, and for that relief we should have every reason to be profoundly grateful.

The present is a critical period in the teaching of architecture, a period of transition, in which the issues are becoming increasingly complicated by the intrusion of new ventures. To what extent the various systems in operation are likely to be co-ordinated and organized it would be early to predict. Only this is certain. That until they do conform to some comprehensible scheme, any attempts to discourage lay interference will be unsuccessful, whilst the possibility of creating a useful public interest will be very remote indeed.

# St. Paul's Bridge.

A Counter-Proposal.

As a counter-proposal to the St. Paul's Bridge scheme, the latest suggestions is a viaduct from Fleet Street to the Cathedral.

Various opinions on the suggestion were given to a representative yesterday. The Secretary of The Society of Architects, Mr. C. McArthur Butler, said that, so far as he could judge, the difficulties of constructing a desirable viaduct at that point would outweigh the advantages. "Of course, any scheme which opened out St. Paul's Cathedral to the view is attractive," said Mr. Butler. "What is really the ideal is to clear the whole of St. Paul's Hill of houses, and so to isolate the Cathedral. But this is naturally impossible. When one gets down to possible schemes, the viaduct scheme is full of difficulties. The treatment of the viaduct from below would be hard to manage satisfactorily. So even if the top view was fine, with its direct vista to St. Paul's Cathedral, the people going north and south would be at a distinct disadvantage. Then, to dismiss the railway across Ludgate Hill is easy to talk about, but not so easy to do. As to the cost, I do not see why a viaduct should turn out any less costly than the scheme at present before Parliament."—*The Standard.*

# Competitions and Registration.

One of the advantages which Registration would confer is brought out very clearly by *The Architects' and Builders' Journal*, in an article on the Warrington Schools Competition. In such cases (of unsatisfactory conditions) it is not enough, says the writer, for the R.I.B.A. to intervene with a curt notification that the conditions are unsatisfactory, for in too many instances the mere advice to members to abstain from competition has no other effect than that of a self-denying ordinance on the part of those who loyally abide by it, because the Institute is regarded—ignorantly enough—by the average young burgess as being more pretentious than powerful. Invest it with such credentials as a Registration Act would provide, and the immediate gain in status would be followed by an enormous accession of material force and moral influence. The power and authority of the Institute, and the consequent respect in which it would be held, would then place it on much the same efficient footing as the law and medical associations, which so completely control the professions they represent that even Governments stand in wholesome awe of them, while local authorities never dream of flouting their *dicta*. Of course, the Warrington resolution was not rescinded, but if the Institute had been able to speak with more than merely academic authority, we should have been spared this and many another absurd debate. Its advice would have been sought automatically and accepted as a matter of course.

# Students' Section.

## Quarterly Competition, ending APRIL 30th, 1913.

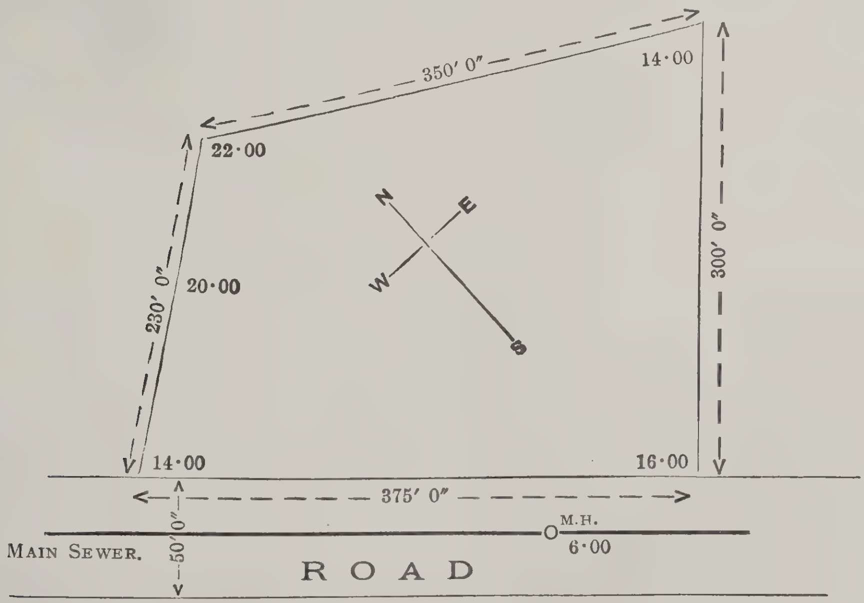
The Second Quarterly Competition of the Session will be for the best Essay on "THE TRAINING OF AN ARCHITECT." The competition is limited to Students who are under twenty-three years of age on April 30th, 1913, and who have paid their subscriptions for the current year.

Essays must be written (preferably typewritten) in the third person on one side of the paper only, and must be delivered at the Society's Offices not later than 6 p.m., on WEDNESDAY, APRIL 30th, 1913, without name, motto or mark of identification. They must be accompanied by a plain sealed envelope containing the competitor's signature and address appended to a declaration that the Essay is the candidate's unaided work, and that it has been written within the time allotted for the purpose of the competition. The wrapper must have endorsed thereon the words "Essay Competition." The Assessor is Mr. Percy B. Tubbs, F.R.I.B.A.

# Travelling Studentship.

## Revision of Site Plan.

SITE.—The Site is shown on the Sketch plan below, which also gives the levels of the ground, etc. Students are particularly requested to note that the length of the N.E. boundary is 350 ft. 0 in., and not 250 ft. 0 in., as described in error in the original conditions.



# Students' Social.

The first Students' Social for the Session 1912-13 was held at 28, Bedford Square, on Wednesday, January 22nd.

Mr. George H. Paine, Chairman of the Students' Committee presided. The President, Mr. Percy B. Tubbs, F.R.I.B.A., was also present, together with several other Members.

The evening was very successful. After a little preliminary chat on things in general, the musical part of the Programme was rendered by Students and their friends. During the early part of the programme, Mrs. Watson Butler kindly acted as accompanist until the arrival of Mr. Harry Jackson (Member) and Miss Dorothy Eales, two favourite artistes of the Students, to whom the latter part of the programme was left. A Pathephone kindly lent by Messrs. Pathe Freres was a very acceptable innovation.

During the evening, the President spoke of the new Atelier shortly to be started, and advised the Students to avail themselves of the valuable opportunity. Mention was also made of a series of lantern lectures to be given on alternative fortnights, commencing on Thursday, January 30th, 1913, and attention was drawn to the exhibition of Students' work displayed round the walls. A specimen of Mr. Kieffer's work is illustrated in this issue.

At the close of the meeting a hearty vote of thanks was proposed to the President, the Chairman, and the Artistes, Miss Dorothy Eales, Messrs. Harry Jackson, W. R. Gowers, F. J. Stevens, S. C. Witts, R. E. Adams, and L. O. Phillips, and to Mrs. Watson Butler for acting as accompanist.

The next Social will take place on Tuesday, April 1st, at 7.30 p.m. Further particulars of this will appear in the March *Journal*. Norman G. Harland (Hon. Secretary Students' Section).

# Register of Students.

## THE NEW REGULATIONS.

The attention of Students concerned is drawn to Article 10 of the Revised Articles of Association of the Society, which is as follows :—

> "Students are required to present themselves for examination before the 31st October following their twenty-fifth birthday, otherwise their names will be removed from the Register unless an extension of time be granted by the Council."

Students who are affected by this regulation should communicate with the Secretary.

## THE NEW EXAMINATIONS.

The Membership Examination to be held next month is the last one under the old regulations and syllabus.

Students who have been relegated or who are taking the examination by sections are advised to take this opportunity of completing the course.

The new syllabus and regulations come into force for the October Examination.

Holders of Sectional Certificates or those who have passed in part of the examination under the present syllabus, must communicate with the Secretary if they wish to have their claims for exemption under the new syllabus considered by the Committee.

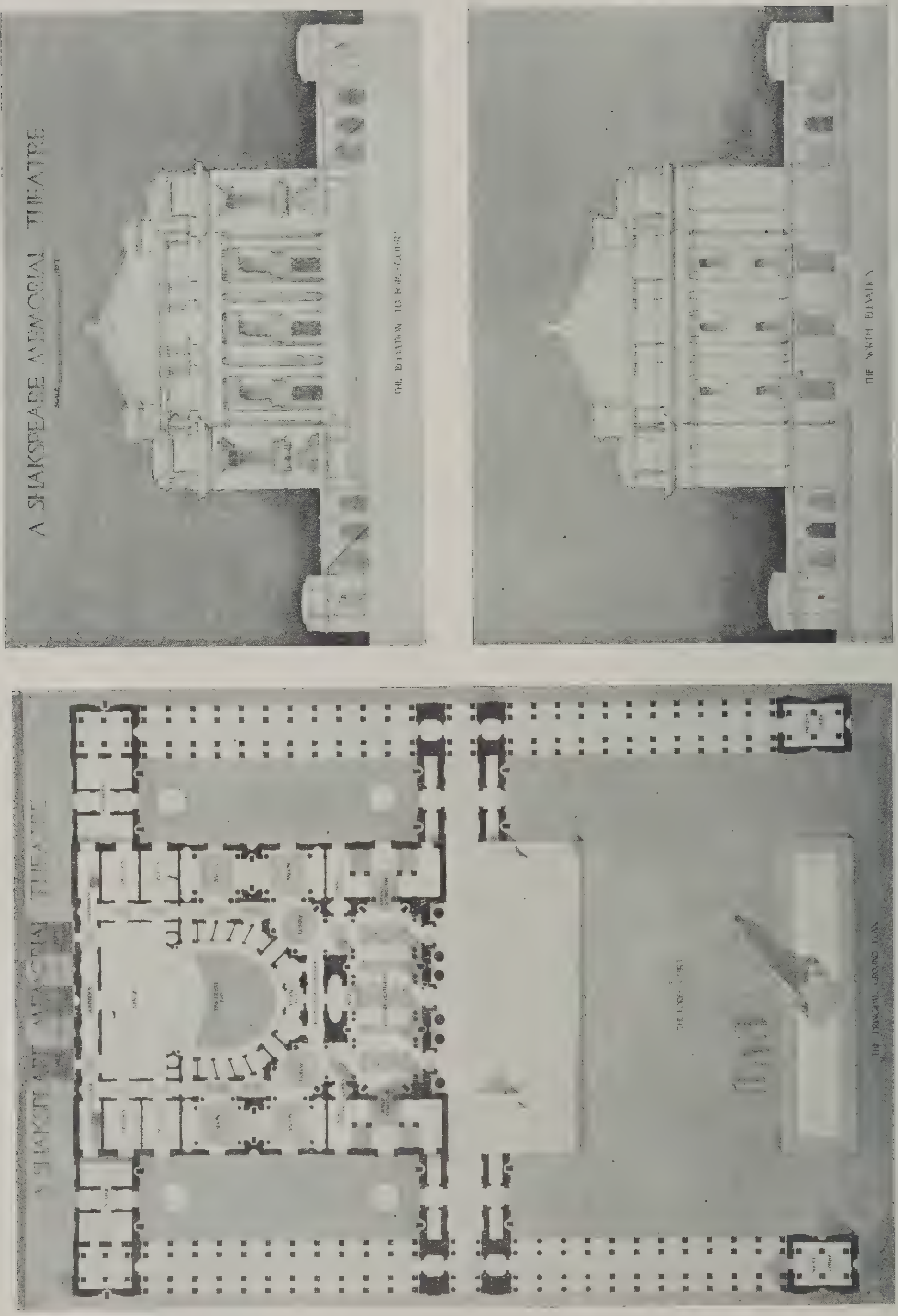
## REGISTER OF GRADUATES.

The following are the qualifications for admission to the newly created Class of Graduates :—

> "Graduates shall be persons who at the time of their election are architects' articled pupils or assistants, or who are undergoing some other course of architectural training recognized and approved by the Council, and must be above nineteen years of age, and have passed a qualifying examination of the Society, or such an examination or examinations as the Council may from time to time approve in lieu thereof."

The first examination will be held at some time and place to be determined by the Council, of which notice will be given in the *Journal*.

A syllabus is in course of preparation, and further particulars will be found in the *Year Book*, which is now in the Press.


A SHAKESPEARE MEMORIAL THEATRE
SCALE
THE ELEVATION TO FORE-COURT
THE NORTH ELEVATION
A SHAKESPEARE MEMORIAL THEATRE
STAGE
THE FORE-COURT
THE PRINCIPAL GROUND PLAN

A Design for a Shakespeare Memorial Theatre. By Mr. W. J. Kieffer, *Student*.

# National Insurance.

## The Architects' and Surveyors' Approved Society.

*The Architectural Association Journal* states that only four months have passed since the formation of the Architects' and Surveyors' Approved Society, and its membership already stands at about 1,650. The Committee feels that there are immense possibilities in connexion with the Society, and that the machinery now set in motion for the purpose of carrying out the provisions for compulsory State Insurance might well be used for providing a scheme to enable architects' and surveyors' assistants to make further provision against bad times.

This question is being very fully considered by the Committee, and in the meantime a Benevolent Fund is being formed. To this fund all subscriptions paid by Hon. Members are being placed. The method by which this fund shall be disposed of has not yet been decided, but the fact that there is no other benevolent fund in existence specially for architects' and surveyors' assistants as such should induce those members of the two professions who are able to contribute now that opportunity has arisen for such a fund to be successfully organized and administered. It is possible to become an Hon. Member of the Society by payment of an annual subscription of not less than 10*s.* 6*d.*, and it is gratifying to note that leading members of the professions are giving their support by joining in this way.

With regard to ordinary membership of the Society, it should be pointed out that assistants who have already joined other societies for the purposes of the National Insurance Act can transfer their membership with little trouble without losing the value of their contributions already paid. Full particulars of the Society, together with instructions for transferring membership, may be obtained from the Secretary, 18, Tufton Street, Westminster.

At the General Meeting of the Society, held on December 3rd, 1912, in the meeting-room of the A.A., Mr. Reginald Blomfield, P.R.I.B.A., President, occupied the chair, and was supported by the Presidents and other officers of the Institutions who had assisted towards the formation of the Society. The following list of officers who were elected at the meeting is given, in order to show the strong support the Society is receiving from the highest quarters:—

### LIST OF OFFICERS.

*President:* REGINALD BLOMFIELD, A.R.A., M.A. (President R.I.B.A.). *Vice-Presidents:* HON. EDWARD STRUTT, F.S.I. (President Surveyors' Institution); GERALD C. HORSLEY, F.R.I.B.A. (President Architectural Association); PERCY B. TUBBS, F.R.I.B.A. (President Society of Architects); HENRY RILEY (President Quantity Surveyors' Association); T. E. COLLCUTT, F.R.I.B.A.; SIR ERNEST GEORGE, A.R.A., F.R.I.B.A.; J. J. LISH, P.P.S.A.; HOWARD MARTIN, F.S.I.; SIR J. F. L. ROLLESTON, M.P.; SIR A. R. STENNING, F.S.I.; H. T. STEWARD, F.S.I.; LESLIE R. VIGERS, F.S.I.

*Trustees:* W. Edgar Horne, M.P., F.S.I.; Daniell Watney, F.S.I.; Sir Aston Webb, C.B., C.V.O., R.A., F.R.I.B.A., F.S.A. *Auditors:* Turville Brown, F.S.I.; F. R. Priest. *General Committee:* (Chairman) George Corderoy, F.S.I.; E. H. Blake, F.S.I.; C. McArthur Butler, M.S.A.; Walter Cave, F.R.I.B.A.; A. G. Cross, F.S.I.; G. Leonard Elkington, A.R.I.B.A.; Ralph Ellis, F.S.I.; A. Goddard; H. Austen Hall, A.R.I.B.A.; H. J. Higgs; George Hubbard, F.R.I.B.A., F.S.A.; B. Marr Johnson, F.S.I.; W. I. Keir, A.R.I.B.A.; R. G. Lovell, A.R.I.B.A., M.S.A.; Ian MacAlister, B.A.; E. C. P. Monson, F.R.I.B.A., M.S.A.; F. R. Priest; G. Reeves; J. H. Sabin, F.S.I.; Clifford T. Steward, F.S.I.; H. W. Virgo; Maurice E. Webb, M.A.; H. D. Whitham; H. D. Searles Wood, F.R.I.B.A. *Solicitor:* H. Kingsley Wood, 14, Walbrook, E.C. *Bankers:* The Capital and Counties Bank, Victoria Street, S.W. *Secretary:* F. R. Yerbury. *Treasurer:* Maurice E. Webb, M.A.

## Wellington Workmen's Dwellings Competitions.

Last month the Society took joint action in asking its members to refrain from submitting designs in the above competition under the present regulations, and notified the Wellington Urban District Council accordingly.

We now learn that at the next meeting of that Council the letters of protest from the R.I.B.A., the Society, and the Shropshire A.A., were read, and it was reported that 14 sets of designs had been received. The Clerk of the Council had previously told the Societies concerned in effect to mind their own business.

We do not know who the competitors are, or whether they are members of the protesting societies, presumably not, but we wonder what the learned Clerk of the Council, who is a solicitor, would think of any members of his own profession who complied with an invitation to undertake professional work, or accept an appointment, under conditions which had been banned, say by the Law Society.

Until architects will act in unison it is little use for Societies to protest. The remedy is in the hands of the architects themselves. The unattached architect is a source of weakness to the profession, and we look forward to the day when every architect will be a member of one or other of the representative Architectural bodies, and so cultivate that *esprit de corps* which is at present in many cases conspicuous by its absence.

# Lantern Lectures.

Arrangements have been made for a series of Lantern Lectures on Architectural subjects at the Society's Head Quarters on Thursday evenings, intermediate with the Sessional Meetings already fixed.

These intermediate gatherings will be of an informal character. There will be no Paper but the lantern slides will be accompanied by a running commentary upon them from the lecturer and any points raised will be dealt with by him at the time.

These meetings will be open to Members and Students and their friends. The presence of ladies will be welcomed and every effort will be made to make the occasions a source of pleasure to all concerned.

The following is a list of the Ordinary and Intermediate Meetings for the remainder of the Session. The Meetings commence at 8 p.m. :—

*THURSDAY, January* 30*th.*

Mr. Harry Gill, Member of Council, Vice-President of the Nottingham Architectural Society, on "Southwell Cathedral."

*THURSDAY, February* 13*th.*

Ordinary Meeting. Mr. James B. Fulton, A.R.I.B.A., on "Renaissance in Spain."

*THURSDAY, February* 27*th.*

Mr. G. A. T. Middleton, A.R.I.B.A., Past Vice-President, on "Amiens Cathedral."

*THURSDAY, March* 13*th.*

Ordinary Meeting. Mr. Noel D. Sheffield, Member, on "Wallpapers."

*THURSDAY, March* 27*th.*

Mr. E. W. Harvey Piper, Hon. Member, on "Winchester Cathedral."

*THURSDAY, April* 10*th.*

Ordinary Meeting. Professor Wallace A. Rimington, R.P.E., Hon. Member, on "Some little-known Continental sketching grounds."

*THURSDAY, April* 24*th.*

Mr. F. E. Howard, Member of the Royal Archæological Society, on "Devon Parish Churches of the 15th century."

*THURSDAY, May* 8*th.*

Ordinary Meeting. Mr. Charles W. Ball, Member, President of the Portsmouth Literary and Scientific Society, on "Westminster Abbey."

*THURSDAY, May* 22*nd.*

Mr. E. W. Harvey Piper, Hon. Member, on "St. Alban's Abbey."

# Reviews.

*A Short Critical History of Architecture.* By H. Heathcote Statham, F.R.I.B.A. London: B. T. Batsford.

A man of independent opinions, of which he possesses the full courage, Mr. Statham always impresses his individuality upon his writings. Possibly he has never done this more completely, or more successfully, than in this, his most recent production. Critical this history is, often to pungency, but the effort to be strictly just is evident, and even assertive. He may be wrong at times, as when he fails to recognise the possible date-palm origin of the Egyptian bell capital, obvious to all who have seen the palm growing, and borne out by the capital recently erected in the British Museum at the foot of the staircase at the end of the Egyptian gallery; but he is always sincere, and his criticism opens up new lines of thought. Thus, while the book is scarcely one to put into the hands of a lad whose architectural training is beginning, it is perhaps the most valuable yet issued for consultation by the riper student, for whom the greatest interest would attach to what may be called the connecting phases, to which Mr. Statham pays much attention. If any serious fault is to be found with it, this lies in the comparatively scant notice which is accorded to the great Renaissance period.

*A Treatise on the Design and Construction of Roofs.* By N. Clifford Ricker, B.S., M.ARCH., D.ARCH. First edition. New York, John Wiley & Sons; London, Chapman & Hall, 1912. Cloth, royal 8vo., pp. 419, 21*s*. net.

This book will appeal more to specialists in constructional steelwork than to ordinary architects. It commences with "graphostatics," or the geometrical representation of forces in equilibrium, and covers the usual ground of elementary treatises. Chapter II. deals with the general construction of a trussed roof in accordance with American practice. In Chapter III. the loads on roof trusses are considered. The weight of wooden trusses is given as $\frac{\text{span}}{25} + \frac{\text{span}^2}{6{,}200}$ and steel trusses $\frac{\text{span}}{25} + \frac{\text{span}^2}{12{,}600}$ lbs. per sq. ft. of horizontal area supported by each truss. The author takes the weight of snow in addition to the maximum force of the wind, but in this country when the maximum wind force is allowed for, the snow may be omitted from the calculation as it would probably all be blown away. In Chapter IV., occupying 90 pages, rules are given for the calculations of the length of the various members of a truss, so that the centre distances may be accurately marked upon the working drawings; the formation of stress diagram by Culmann's method of taking all apex diagrams independently and Cremona's method of single reciprocal diagrams for the whole truss are explained and stress sheets are prepared for various trusses. In Chapter V. about 70 typical forms of roof trusses are given to a small scale with their stress diagrams. Chapter VI. deals with Ritter's method of finding the stresses by the method of moments. This method is useful as a check but is not so advantageous for general use. Chapter VII. goes into details with regard to finding the lengths of the members of trusses. In Chapter VIII. the stability of the supports of roofs under wind pressure is investigated. Chapter IX. deals with the safe strength of materials; the notes are very complete but not quite so clearly expressed as will be found in similar books by English authors. Chapter X has many tables to facilitate the dimensioning of members and is likely to be very useful to those who keep it in constant requisition. The subject is continued in Chapter XI., where it is applied to the preceding examples. Chapter XII. gives many useful details of the connections at the various junctions, which, following American nomenclature, the author calls apexes. A matter not sufficiently recognised in ordinary practice is dealt with in Chapter XIII., viz., the deformation of trusses under various circumstances. Chapter XIV. goes rather fully into the actual weights of various trusses and in the final Chapter XV. a complete study is made of a modified Fink truss for a span of 150 ft.

# Mainly about Members.

We regret to record the death of Mr. Arthur Huntley, of 22, Buckingham Street, Strand, which took place on December 6th, 1912. The deceased Member, who joined the Society in March, 1911, was in his fifty-fifth year, and for over 20 years had been a member of the firm of Tucker and Huntley. He was one of the first joining members of The Society of Architects Lodge of Freemasons.

Mr. T. Overbury, Local Honorary Secretary for Gloucestershire, who is in practice at Cheltenham, has been lecturing on "The Making of Gloucestershire Churches." These lectures were part of a series of five lectures on Gloucestershire History, arranged by the Local Committee for the Oxford Extension Lectures.

The friends and colleagues of Mr. E. M. Leest, of Devonport, will wish to extend to him their sincere condolences on the death of Mrs. Leest, which took place at Christmas time. The deceased lady was widely known for her good works, and was a most generous supporter of charitable institutions. As Mayoress in 1901, Mrs. Leest was indefatigable in sharing with her husband the many onerous duties of a very heavy and responsible year of office.

We would also offer our sympathy to Mr. E. W. Harvey Piper, Hon. Member, on the death of his mother, who died recently at her home in Ipswich, at the advanced age of 85. Mrs. Piper took an active interest in local affairs up to the last, particularly those connected with the Church, with which she was so long associated. During her long life she was brought into touch with many interesting events, and was a lady whose personal gifts endeared her to a large circle of friends.

Mr. Herbert Freyberg, F.S.I., has been elected the first President of an Association of those holding the Special Sanitary Science Certificate of the Surveyors' Institution. This certificate is gained after passing a special examination lasting three days. It is the highest diploma issued by the Surveyors' Institution in connection with sanitary science. At present the holders number about thirty, and the examination has been in existence about twenty years. One of the first four to secure the special distinction was Mr. G. C. Vernon-Inkpen, F.S.I., of Portsmouth. For some time it has been felt by the holders of these certificates that they should be entitled to place some distinction after their names to show the qualifications indicated by the diploma, and that steps should be taken to make those special qualifications better known. A meeting of the holders of the certificates was held on December 16th last, at the Surveyors' Institution, when it was decided to approach the Council of the Surveyors' Institution on the matter.

## Cinderella Dance.

The Society's Cinderella Dance will be held at the Caxton Hall, Westminster, on Tuesday, February 4th, 1913. Tickets, price five shillings each (Ladies or Gentlemen), including light supper and refreshments, may be obtained of the Secretary. Members may introduce friends.

## Advertisements in the Journal.

Members are reminded that they can considerably enhance the value of the *Journal* as a source of revenue to the Society, by mentioning the publication in communicating with the firms whose advertisement appears therein. By doing so the members make the *Journal* known as a useful medium between the producer and the consumer.

## Ordinary Meeting.

The Fourth Ordinary Meeting of The Society of Architects for the Session, 1912-13, will be held at 28, Bedford Square, London, W.C., on Thursday, February 13th, at 8 p.m.

### Agenda :—

1. The President to take the Chair.
2. Minutes.
3. Nominations and Announcements.
4. Ballot for Candidates for Membership.
5. Lantern Lecture on "The Renaissance in Spain," by MR. JAMES B. FULTON, A.R.I.B.A.
   Ladies are invited.

THE
# Journal
OF
# The Society of Architects
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Including Transactions and Architectural Notes.

No. 65. Vol. VI. MARCH, 1913. [New Series.

*The Society is not, as a body, responsible for the opinions expressed by individual authors and speakers.*

## The Society's Cinderella Dance.

The Cinderella Dance held at the Caxton Hall, Westminster, on February 4th, though somewhat in the nature of an experiment, resulted in an unqualified success. A good floor, an excellent band, a first-rate programme, and the best of partners, to say nothing of the refreshments (though these are quite worthy of mention), combined to conduce to a very pleasant gathering. It was thought that some might require other entertainment, and a very enjoyable concert was provided by Miss Dorothy Eeles, Mr. Harry Jackson, and Mr. Norman Payne. There was also a Pathephone recital, and several rooms were set aside for smoking and card parties. It seemed however a case, so far as dancing was concerned, of " Everybody's doing it," and if any were not, they appeared to derive sufficient entertainment from looking on, and the other attractions suffered somewhat from lack of patronage.

The President and Mrs. Percy B. Tubbs received the members and their friends on arrival and very soon dancing was in full swing. The duties of M.C. were undertaken by Mr. E. J. Sadgrove, and the following acted as Stewards: Messrs. G. A. Harrison, T. Stewart Inglis, Col. F. S. Leslie, R. Goulburn Lovell, E. C. P. Monson, and George H. Paine.

Supper was served in the Council Chamber, and dancing was afterwards resumed and continued until midnight, when the party dispersed fully satisfied and with the expressed intention of repeating the experiment next season.

# Proceedings.

THE Fourth Ordinary Meeting of The Society of Architects for the Session, 1912-13, was held at 28, Bedford Square, W.C., on Thursday, February 13th, 1913, at 8 p.m.

The President, Mr. Percy B. Tubbs, F.R.I.B.A., having taken the Chair, it was resolved that the Minutes of the previous Meeting, held on January 16th, 1913, having been printed in the *Journal* be taken as read. The Minutes were then confirmed and signed.

Three nominations for Membership were announced. The ballot was then taken, and the following candidates were declared to be duly elected :—

**As Members :—**

| | |
|---|---|
| Cooke. Percy Rogers, | Germiston, Transvaal. |
| Cullen. Thomas Joseph, M.R.I.A.I., | 25, Suffolk Street, Dublin. |
| Dew. William Alban, | Market Chambers, Hyde. |
| Donaldson. John Stanislaus, | Johannesburg. |
| Gibson. William Henry, | Main Street, Bulawayo, Rhodesia. |
| Mitchell. Cecil Thomas, | P.O. Box 3590, Johannesburg. |
| Robertson. James David, | Box 671, Bulawayo, Rhodesia. |
| Tanner. Frederick Arthur, | 25, Buxton Road, Mortlake. |
| Veale, Harry George, | Johannesburg. |

Mr. James B. Fulton, A.R.I.B.A., then gave a lantern lecture on "The Renaissance in Spain."

Mr. G. A. T. Middleton, A.R.I.B.A. (Past Vice-President), in proposing a vote of thanks to the lecturer, said the interest lay mainly, he thought, in the comparison of the architecture of Spain with that of other countries. This had been pointed out in connection with Spain and Italy in several instances ; even Mr. Prentice appeared to have been misled in one case at least in describing as purely Spanish work that which emanated from Genoa. There was obviously a close link between the architecture of these two countries, and many of the architectural features they had seen that evening might very well have been produced in Italy. One of the street scenes for instance might have been photographed in Bologna. He did not agree with Mr. Fulton when he said that certain distinctive features were not to be found in any other country. He, the speaker, had frequently seen parallels in Belgium and the low countries of Holland, which at one time belonged to Spain, and where naturally there would be a great deal of work closely allied to the Spanish. One could to some extent see Spanish work without going to Spain, although he would personally very much like to see the true Spanish. They were all indebted to Mr. Fulton for showing them such wonderful and beautiful photographs.

Mr. C. W. English (Member), in seconding the vote of thanks, said it was a great delight to be able to travel in a foreign country with a good camera to record, and with eyes to see and to understand that which was offered on all sides. He had only seen Spain from the sea, but he believed that the ideal holiday was to get about from place to place with a sketch book and camera. They had all enjoyed very much seeing the excellent views and the delightful drawings of Mr. Fulton.

MR. GILBERT A. HARRISON (Member of Council) said Mr. Fulton and his drawings had been known to him for nearly twenty years. He was never more delighted than when he found these drawings reproduced in the technical press. He was very glad that Mr. Fulton have shown them some of his sketches, his draughtsmanship was ideal, clear and without fussiness. It was exceedingly kind of him to give them that great pleasure and he hoped that on some future occasion Mr. Fulton might be persuaded to give them another artistic treat. One could spend a pleasant hour studying Mr. Fulton's drawings, and he recommended all students to do so whenever they had an opportunity.

MR. PERCY B. TUBBS, F.R.I.B.A. (President), in putting the vote of thanks to the meeting said that when photography was first introduced it had been aptly termed a "foe to graphic art," and had it not been for photography Mr. Fulton would no doubt have given them a great many more of his delightful sketches. He hoped that at some future time Mr. Fulton would publish his photographs and sketches in book form, in order that they might be enjoyed by everybody.

The vote of thanks was then put to the meeting and carried with acclamation.

MR. JAMES B. FULTON, A.R.I.B.A., in reply said, it was only by the enthusiasm of students that knowledge of the architecture of other countries was brought home to them, and if only English students would make an opportunity of visiting Spain at least once a year, with their sketch books and cameras, a great deal of useful information might be acquired. Spanish architecture was very little known in this country; in fact, the Spaniards themselves scarcely knew what they possessed. It was true that Spanish Renaissance architecture was to be seen in Belgium and Holland.

The proceedings then terminated.

## Proposed Whitsuntide Excursion to Paris.

It has been suggested that the Society should organize an Excursion to Paris at Whitsuntide, leaving London on May 9th, and returning either on May 13th or 17th. Visits would be paid to some of the principal buildings in Paris, and arrangements made for seeing the Ecole des Beaux Arts and some of the leading Ateliers.

The excursion would be extended to Reims, Laon and Amiens, for those who are able to stay for eight days.

The cost including travelling expenses between London and Paris and Hotels, etc., would not exceed £5 for Friday to Tuesday, or £8 for the full visit.

As arrangements have to be made well in advance, the Secretary will be glad to hear at once from any members or students who would wish to go.

# The Training of the Architect on Beaux Art Lines.

By Professor Eugène Bourdon.

*Professor Eugène Bourdon, of the Glasgow School of Architecture, gives, in the following article taken from the "Daily Graphic," his personal impressions of the scheme to introduce the methods of the Ecole des Beaux Arts into this country. Professor Bourdon has been teaching architectural design on Beaux Arts lines in Glasgow for eight or nine years, and he deals with some of the criticisms that have been advanced against the work of the London Beaux Arts Committee in establishing a replica of a Paris atelier.*

First, let me say that the Beaux Arts system of architectural education consists of giving the foremost place to the Study of Design. It is assumed, as a matter of course, that the architect must have a complete training as a practical builder and as a man of business, and that he must be a man of education—in a word, he must be a professional man. But these qualities, though necessary, are not sufficient to make an architect—that is, an artist. Design is the proper function of the architect, and the training of young architects to design is the most important duty of architectural educators. The lack of a proper education in design producers, as a side issue, the lack of concordance in the general efforts of the profession. Modern buildings do not agree with one another in style and character. Individuals, and some well-known bodies, show much interest in the beautification of our cities, but too many responsible authorities let things go their own way, and our towns consequently improve but little. The Beaux Arts man has been trained to look at things on a grand scale and with a broad mind. His talent is not applied merely to respond to the demands of private clients; he feels bound to meet as well the needs of the whole community for beauty. The Beaux Arts men have a common ideal, and their works are sufficiently akin to go well together.

## The Beaux Arts System.

Should the Beaux Arts training obtain a firm footing in this country—should it prevail—I have no doubt that the betterment of British cities will follow in course of time, as it has followed already in the United States and a number of towns in South America. It might be objected that Beaux Arts education is too high in its aims, and that it keeps a young man too much out of practice; that the problems dealt with are too lofty, that there is no need to design "palaces" in order, afterwards, to make alterations in cottages. And there is certainly something in this. But let us consider that this education is merely a training, and an academical one—something to form the mind, and not to be applied directly. So in architecture let the student live a little in his youth a life of noble dreams; he will soon enough come down to earth, and spend there his manhood. He will always retain some mark of his noble fostering.

### THE FRENCH INFLUENCE.

Another objection may be that the Beaux Arts ideas are foreign—namely, French. But in fact they are the common property of mankind, or, to be more precise, of Western civilization. The art of Greece, which is at the bottom of our civilization, came to Rome, and through Rome to our different countries; then the same art, not another, but the same under a different shape, produced the wonderful mediæval styles, at which epoch all European countries borrowed much from each other. Then the classical renaissance sprang up in Italy, and from Italy to France. England took her inspiration from Italy, but also from France. Italian architects continued for centuries to study ancient remains, and for centuries France took lessons from them. Nowadays the centre of Art seems to have moved northwards and to be in Paris. Would the British architect, by a false patriotism, continue his severance from the general centre of Art? Surely let Frenchmen come over here to help strengthen the loose tie which connects English architecture to the general movement of architectural ideas! See what profit Americans have derived from French influence, and what credit they have brought to their country. Of course, the teachers, these missionaries from Paris, must be most careful to bear in mind that it is not French art and styles that we want to have introduced here, but the old Greek, Roman, and Italian methods of studying architecture, yet improved by the French gift for clearness and order. The aim is not to bring the high roofs of northern France to the banks of the Thames, but to help to give to the new generation of British architects a training they seldom get under present conditions.

### A NEW GENERATION OF ARCHITECTS.

To speak of my own experience, I found no difficulty in introducing Beaux Arts methods in Glasgow. Of course, I owe much to the kind help of my colleagues and the readiness of Scottish students to enter into my views. Thanks to all of them, we have been able to form a new generation of young architects, who design in a broad, simple, direct, quite Beaux-Arts-like way. At the same time, the work in the different offices in the city has improved, as shown by comparisons of the results of recent public competitions with those of similar occasions ten years ago. I had to face local problems. Scotchmen, I find, do not give full consideration to architecture as a profession, and students are given very little time to pursue their studies. In the same family the future lawyer is sent to day classes at the University, and his brother the architect has to be content with evening classes.

If, under these circumstances, which counteract to some extent the admirable goodwill of Scottish students and my own limited abilities and opportunities, I have obtained satisfactory results, I have no doubt that in London, with full day students, well-educated and matured young men, and, I hope, students used to work by themselves, the good results of Beaux Arts education will show themselves in a short time and in large measure.

# The Beaux Arts Committee.

OPENING OF THE FIRST ATELIER IN LONDON.

The proposal to introduce the Beaux Arts method of architectural training into this country, says the *Daily Graphic*, is now an accomplished fact, the first London atelier having been opened.

From now onwards the studio is open at all times to its members, the only rule being that, as in Paris, once a month they shall all spend a whole day *en loge*, preparing in their individual ways a general sketch of a subject set without notice by the patron.

A number of pupils who paid their first visit during the week-end expressed their delight with the arrangements which have been made for their study. The atelier, situated on a top floor in a turning off Wells Street, W., was described by one of them as "all light." It consists of a large apartment having no fewer than ten windows, with the addition of skylights specially constructed. Nominally the accommodation is for thirty students, but the benches have been so arranged that half as many again could find places without the least discomfort. Illumination for evening work is provided by large concealed lights suspended from the ceiling and reflected indirectly on the drawing boards.

Twenty students have been enrolled as a beginning, and others have intimated their wish to join as soon as they can make the necessary arrangements for regular study.

On the eve of the opening an interesting gathering took place in the atelier, when a number of young architects who intend to take the course met for an informal discussion of this new development in art. Several prominent members of the profession were present, including Mr. H. V. Lanchester, F.R.I.B.A., Mr. A. R. Jemmett, F.R.I.B.A., Mr. Arthur Davis (Medaillé), Mr. Percy Tubbs, F.R.I.B.A. (President of The Society of Architects), Mr. R. Goulburn Lovell, A.R.I.B.A. (Hon. Secretary of the London Beaux Arts Committee), and Monsieur P. Chaurés (Logiste), who has just arrived from Paris to take up his duties as sous-patron, or director in attendance.

The atelier (writes a correspondent of the *Daily Graphic* who was present) seemed at once to have acquired the true Bohemian atmosphere. It was a conversazione rather than a meeting; everybody joined in the discussion with a cheery enthusiasm and no chairman to call them to order. Architects of distinction and young men just making a start formed little groups on benches, tables, and stools, and chatted over cigarettes. It was a picturesque gathering in the heart of cosmopolitan London.

MR. R. GOULBURN LOVELL, A.R.I.B.A. (Hon. Secretary, Beaux Arts Committee), in welcoming those present, said that Lord Saye & Sele, Sir George Riddell, Mr. George Hubbard, F.R.I.B.A., and others, had expressed regret at their inability to witness the inauguration of the scheme. They were, however, fortunate in having with them two of the Patrons, Mr. Arthur Davis and Monsieur Chaurés, and although Monsieur Mewes was unable to be present, he wished them every success.

Mr. A. R. Jemmett, F.R.I.B.A., briefly outlined the scheme which the Beaux Arts Committee had formulated, and explained to those present how the matter had originated.

The Committee, he said, congratulated themselves on securing the co-operation of Mr. Davis. An Atelier should be run by a practical designer, a man in touch with everyday work; as distinct from a professor or class teacher who may never have designed anything himself or be able to do so. The theoretical training of Mr. Davis, in Paris, combined with the high quality of his work as a practising Architect in London, entitled him to the confidence of every student. With regard to the Sous-Patron, he would mention that M. Chaurés was a very distinguished French student, who had obtained in the Beaux Arts no less than twenty-seven Mentions and ten Medals, while he had been twice Logiste for the Grand Prix, a distinction which, in Paris, a man carried all his life. M. Chaurés would be there as a Senior student, and would do the work in the Atelier which would qualify him to compete for the Grand Prix. In no sense was he a " policeman " to keep order or to be looked upon as a master. In Paris the senior student was called a " Massier " who was elected by the other students, managing the Atelier generally. In the same manner M. Chaurés would run the London Atelier, and although he did not speak English very well at present, some of them no doubt knew enough French to come to an understanding with him. In any case, there was always the language of the pencil which all artists understood. As he himself was not a Member of the Jury or the teaching body, he would like to say on behalf of the Committee how fortunate they thought themselves in having secured the co-operation of Mr. H. V. Lanchester, Mr. E. L. Lutyens, and Monsieur Bourdon, to act as adjudicators with Mr. Davis and Monsieur Mewes and other distinguished French Architects, all of whom he knew would rise to the occasion and look upon things in a broad-minded way apart from their own personal predilections.

With regard to education generally there was always a conflict between the parent who wanted his son to learn something by which he could make money, and the teacher who wanted to train his pupil's mind and intelligence, apart from the money-making side of the question. In technical education both sides had to be considered, but the Atelier scheme would not deal with any other knowledge than design, the development of the personality and the training of the intellect and imagination. All ideas in art had to be expressed by means of technique, whether in poetry, music, or architecture. That technique had to be learnt, otherwise ideas could not be expressed. The system they would follow was founded on a respect for ideas. As an illustration, Mr. Jemmett referred to the very different ideas that might be held as to the nature and meaning of our system of local self-government which system we saw expressed in our Municipal Buildings. Everyone might look at it in his own way. Some people might think that their elected representatives were the people of most importance, and so would glorify the Council Chamber and place it in a position where it appeared to dominate the permanent officials and keep them in subjection. Others again, might think that the officials were the people who really did the work and that the Council Chamber was a mere "talking shop," which could be put at the back, or even in the basement, as a feature of no importance, while the chief officials were given the prominent positions.

Each student would doubtless have his own ideas with regard to every department of the building, which ideas would influence its arrangement, grouping, and general character.

But whatever these ideas might be, the patron would respect them. His function would be to help to develop them on right lines, in conformity with the principles of architecture; to teach the student a method whereby he could express himself. He would not criticize the idea, but the technique whereby it was expressed. His criticism would lead to the adoption of structures and features which more clearly expressed the idea, and to the elimination of those which contradicted or obscured it, so that a perfectly expressed idea could be submitted to the Jury.

He remembered hearing Mr. Bernard Shaw address a meeting of Elementary Teachers on their system of teaching. The whole thing was wrong, said Mr. Shaw, they were moulding and warping the minds of their pupils to their own preconceived ideas and imposing on children arbitrary rules of conduct and of life which after all might be quite wrong. They should let them grow naturally as nature intended, like a plant in a garden, their business being to remove all retarding influences and to keep off the slugs.

He wondered at the time in whose atelier Mr. Shaw had been allowed to develop, as this was the atelier idea. The Patron simply let the students grow and encouraged their growth and while endeavouring to develop their personality and imagination would not force upon them his own ideas or point of view; the whole intention being to assist the student in presenting his own ideas in the clearest and most forcible manner, so that the Jury would easily understand them. It would then be for the Jury to say how far the ideas conveyed to them by the designs, expressed the distinctive character and functions of the particular buildings they represented.

But as far as the ideas themselves were concerned, the Jury would not wish to be too dogmatic. Everyone might have his own idea as to the value and dignity of municipal government. Some students might think local self-government a magnificent thing demanding expression in a magnificent building, while others might think it useless and that any common brick utilitarian structure would be good enough to express it. This, however, would be a political or social idea with which the Jury need have no concern ; but as, after all, architecture has to express life as we find it, the Jury would say, from their general experience of life and of architecture, which design more nearly expressed that degree of value which local self-government actually possesses at the moment.

Generally speaking, this was a rough sketch of the method of work of this atelier. The object aimed at was to give the student a definite method of procedure, whereby he could express the distinctive character of any and every building ; a definite method of design which he could apply in any part of the world. With a knowledge of the methods and principles which it was hoped to inculcate in the minds of their students they might emigrate, and after learning the local conditions, the life of the people, material, climate, and so forth, by the application of that definite method of expressing their ideas, anybody could recognize what those ideas were, and a building characteristic of the locality would result.

They might say that all he had mentioned could very well be taught at an evening class or by private tuition. To some extent that might be true, but it was not an Atelier. The Committee wanted an Atelier as distinct from a class. They, perhaps, had seen a certain amount of criticism of the scheme. Some of it was sympathetic but seemed to doubt the suitability of an Atelier to the English temperament. There had even been almost a vague suggestion that there was something immoral about an Atelier ; whereas, in his opinion the atmosphere of an Atelier was one of mutual help and co-operation and brotherly love, and therefore quite a moral atmosphere.

Every man had to help every other man, and in a French Atelier it was more like a ladder with the Patron at the top and the youngest student at the bottom. Every student learnt from the one above and taught the one below him ; and it was well known and acknowledged that one learnt very much quicker from a man who had just grasped a thing himself than from one who had learnt it years before, and might now be thinking on a different mental plane. One could not be sure one had grasped a particular point, unless one were able to explain it to the one behind, so that in teaching those below one taught oneself. Another advantage of the Atelier system of education which was very much wanted in England at the present time, was the mutual confidence and help which led to a mutual understanding in other things. English architects in general did not sufficiently understand one another because they did not possess ideas in common or any generally understood method of expressing them. Architecture was rarely discussed from a theoretical point of view. There was a general tendency to keep one's special knowledge to oneself. That was the sort of spirit which did almost as much to retard progress in England as a lack of proper education, but it was hoped that an Atelier in which every student told his knowledge to everyone else, and everybody else returned it, would gradually substitute a better spirit. If this finer spirit of the Atelier did not suit the English temperament, all he could say was that it was all the worse for the English temperament, but he did not believe it for a moment. He believed there were many students in England who would soon find the right atmosphere in an Atelier. The Committee could not do more than they had done, and it remained for the students themselves to make it an Atelier in the real meaning of the word, and not turn it into a class, with none of the special advantages of an Atelier.

So far as the control of the Atelier was concerned, the Committee left it to the students. The Committee, however, had certain pecuniary obligations in regard to the premises which they would ask the students to bear in mind, but they were quite confident that they could leave the students to themselves, and so long as they remembered that an Atelier was a workshop and not a playground and so conducted it that it was not raided by the police, the Committee would not interfere in their management.

Mr. Davis invited students who desired to join to give in their names and arrange for the most suitable day for the first Esquisse, and proceeded to explain the system of sitting *en loge* when the first rough sketch of a problem is made for subsequent development. The original sketch was attached to the finished design, and if in the opinion of the Jury, the latter did not sufficiently adhere to the first sketch, the design would be disqualified.

**Mr. Alfred Frampton**, A.R.I.B.A., gave his personal experience of working as a student at the Ecole des Beaux Arts, and various points were raised by the students. Eventually the preliminary details were settled, and arrangements made for commencing work.

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## Royal Sanitary Institute Congress, Exeter.

At the invitation of the Royal Sanitary Institute, the Council of the Society have appointed the following as official delegates to the Congress to be held in Exeter next July: Professor Henry Adams, M.INST.C.E. (London) Chairman of the Board of Examiners; Alderman C. Cole (Exeter), Local Hon. Secretary; William H. May (Plymouth), Member of Council.

# Architect or Master Builder.

## Fashion in Architecture.

Commenting on the memorial addressed recently to the Secretary of State for India, regarding the architecture of the new Delhi, Viator, in *The Church Times*, says here is a question of human interest about which everyone has a right to inform himself. We can close our eyes to pictures, we can flee from statuary, but we are obliged to live with architecture. Houses are a necessity, one must sometimes enter a public building, and it is not safe to walk the streets blindfold. The eyesore that Sir Marcus Goldberg creates for a country house amid lawns and woods is an offence that cannot be avoided without inconvenient migration, and the eminent architect whom he employed with unlimited credit may follow you, wherever you go. There are unhappy Christians who must worship in one of Mr. Brixhead's churches under pain of schism. We are all concerned with architecture.

Is it, then, true that there is no architecture in England ? I admire Mr. Lutyens' work ; it may not, for one reason or another, be suitable for Delhi, but it suits me. Is it not art ? Perhaps not. Most of my neighbours evidently find pleasure in things which are inartistic, and why not I ? Perhaps my pleasure is further evidence of the fact that there is in England no living architectural tradition. Indeed, I suspect that to be the case ; for if I find pleasure in what other men of equal education pronounce ugly, and if they delight in buildings which I long to blow up with gunpowder—dynamite being too local in its effects, our judgment is evidently chaotic.

## What is a Living Architectural Tradition ?

What is a living architectural tradition ? To be quite plain, it is a fashion. A fashion may be ugly, but at its worst it has a certain dignity of the commonplace, due to the acceptance of a standard. A man dressed in the fashion of the day looks well-dressed, whatever the fashion may be. A man dressed unfashionably, whether navvy or costermonger or clubman, looks either grotesque or affected. An expert will tell you whether a coat is out of date by six months ; but there is continuity in change, and for that reason any piece of work can be dated.

That is the case with men's clothes. There is a living sartorial tradition. I speak with fear and trembling of women's dress, but it seems to me that, when I was young, women had a fashion, changing more rapidly than that of men's clothes, but with a similar continuity. Women seem to wear anything anyhow. And what is the result of this independence ? A perpetual effort to revive dead fashions. There is no living tradition of *modes et robes*.

### EXPERIMENTS IN STYLE.

I am driven to this trivial illustration just because of the truth of the complaint that we have no living architectural tradition. It is only in our clothes that we are traditional. The architects of to-day are in the same case with the women; they are for ever experimenting with former styles. Consequently there is either dead convention or individual waywardness. That is the ground of my doubt concerning Mr. Lutyens. He pleases me. Charming also is the dress which Viatricula designs for herself with the aid of a sympathetic sempstress. But is there a standard of taste ?

I observe that when architects worked uniformly in the fashion of their day, they produced buildings which are, on the whole, pleasing. Bedford Square is dull, but it offends no taste; on the other hand, the architecture of the last seventy years has produced a population of nightmares, varied by rare works of individual genius. The nightmares are either faithful copies of old examples which irritate by their obvious unsuitability, or terrible examples of eclectic imitation. The faithful copies cannot create a school, because the work is too scholarly for the general; the stray works of genius, for more obvious reasons, cannot create a tradition. We are in a bad case.

Two quarrels I have with the eminent persons who object to the control of Mr. Lutyens at Delhi. First, I regard their pessimism as nonsense. They say that when a living architectural tradition is broken there can be nothing of the kind again. Every tradition has a beginning, and the historian of English architecture in the twenty-third century may possibly trace it back to some obscure works now being constructed. In the second place, I distrust their distinction between the master-builder and the architect. It is a falsehood which dates from the arrival of the Renaissance in France, when it was due to the assumed superiority of those who had studied in Italy. To turn the tables and extol the master-builder at the expense of the architect may be good fun, but it is not good criticism. To find fault with the architect because he works out all his plans on paper instead of putting them together in bricks and mortar is like denying that Beethoven was a musician because he completed the score of a symphony before entrusting it to an orchestra. Moreover, he is a poor architect who would shrink from modifying his plans in the course of construction.

### MASTER BUILDER OR ARCHITECT.

This brings me to the one suggestion that may spring from my barren criticism. Have we no master-builders in England ? Is there no living tradition of the craft ? Is there no vernacular in brick or stone ? These things exist. Some time ago I was concerned with the addition of a new wing to an unassuming public institution; we employed a good and honest builder, and we resolved to do without an architect. The work was done, and we pronounced it comely, dignified, and convenient. Work of that kind is continually being done and nobody talks about it. If I ask a builder to put me up a church, I fear he will want to introduce some pointed arches to give an ecclesiastical effect, and the result will be grotesque. But if I ask him to build a cottage, or a village reading room, and do not stint him in the cost, he will put up something as commonplace as may be, but simple and honest.

But is that architecture ? Not if Ruskin was right, for he taught that architecture is ornamented building, and the very last thing that I will allow my builder to attempt is the addition of ornament. But Ruskin was wrong. He was patently wrong when he told the people of Edinburgh that Princes Street was excellent building but was not architecture at all, good or bad. Unhappily he persuaded men that the worse was the better reason. That is why the London suburbs of to-day are unlike Gower Street, and are a wilderness of horrors. By a resolute exclusion of all ornament from building we may recover tone ; and then the work of an honest master-builder of to-day may be the beginning of a great style.

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## Lantern Lectures.

The following is a list of the Ordinary and Intermediate Meetings for the remainder of the Session. The Meetings commence at 8 p.m., and are open to Members and Students and their friends, including ladies.

*THURSDAY, March 13th.*

Ordinary Meeting. MR. NOEL D. SHEFFIELD, Member, on "Wall Papers."

*THURSDAY, March 27th.*

MR. E. W. HARVEY PIPER, Hon. Member, on "Winchester Cathedral."

*THURSDAY, April 10th.*

Ordinary Meeting. PROFESSOR WALLACE A. RIMINGTON, R.P.E., Hon. Member, on "Some little-known Continental sketching grounds."

*THURSDAY, April 24th.*

MR. F. E. HOWARD, Member of the Royal Archæological Society, on "Devon Parish Churches of the 15th century."

*THURSDAY, May 8th.*

Ordinary Meeting. MR. CHARLES W. BALL, Member, President of the Portsmouth Literary and Scientific Society, on "Westminster Abbey."

*THURSDAY, May 22nd.*

MR. E. W. HARVEY PIPER, Hon. Member, on "St. Alban's Abbey."

# Some Notes on Southwell Cathedral.

*By* MR. HARRY GILL, M.S.A., *Vice-President of the Nottingham Architectural Society.*

Southwell occupies a secluded position in the Trent Valley, fourteen miles from Nottingham, seven from Newark, and about sixty from York.

In the year 1884, the Church of Southwell became the Cathedral of a new Diocese comprising the Counties of Nottinghamshire and Derbyshire.

Before it took Cathedral rank, the term Minster had clung to the Church for centuries, but a Minster was the Church of a Monastery, and there was neither Monastery nor Monks at Southwell, only a colony of secular Canons, all of whom were Prebendaries. The correct designation would therefore be the Collegiate Church of the Blessed Virgin Mary.

The Choir was for the daily services of the Canons, the Transepts the portal thereto, and the Nave the Parish Church. In the old days, long before the coming of the Normans, when travelling was difficult and dangerous, it was impossible for any save the favoured few in the great Diocese of York, which at that time embraced the Northern half of the Kingdom, to attend the great festival celebrations in that Cathedral, and so daughter churches were founded by the Archbishops, half-way houses as it were, Ripon in the North, Beverley in the East, and Southwell in the South, which gradually became ecclesiastical centres of great importance.

We are not able to fix the exact date when Southwell first became a Collegiate Church, but before the Norman Conquest it was the Southern Capital of the Diocese, the occasional residence of the Archbishop, the half-way station between Worcester (the Southern benefice of the See) and the Capital at York, a place of great value and importance ecclesiastically, ranking below London and York it is true, but being on a level with many other Cathedral cities. Why Southwell was adopted in preference to Nottingham, can only be conjectured. Probably the continual warfare with Danish invaders brought so much unrest to the important military centre of Nottingham, that it was deemed wiser to locate the Church in a more secluded and peaceful position. Also the Shrine of St. Eadburgh was at Southwell (St. Eadburgh was Abbess of Ripon and a friend of St. Guthlac of Croyland, B. 673, D. 713), and the labours of the great missionary Archbishop Paulinus were supposed to have been wrought in the neighbourhood (C. 630), any of which considerations may have been a determining factor. We have glimpses of a Church at Southwell even in British times, and this must have been rebuilt several times before the Conquest. There was probably a stone Church here at the time of the Conquest, for one small fragment of pre-Conquest work still remains, and it is recorded of Archbishop Kinsi who ruled at York, 1051-1060, that he presented bells to the Church at Southwell.

Much damage was done to the structure by storm on the 5th November, 1711, and the high lead roofs were added when the damage by fire was being repaired. These were removed at the beginning of the 19th century, as the North Tower threatened danger, and a parapet and pinnacles were put on, but they were replaced under the late Mr. Ewan Christian's direction at the restoration which culminated in 1880; how the Towers were originally finished or intended to be finished it is difficult now to determine.

One of Southwell's charms is to be found in its homely look, there is no pretension about it, no artifical terraces or steps. Viewed from the Park it shows a large cruciform Church built in a meadow with the Archiepiscopal residence to the South. The building follows the slope of the ground, and imagination can supply the high pitched roof at the East end and the pyramidal termination of the central Tower, forming a pleasing picture.

By approaching from the road by the Western gateway, it will be realized that Southwell is one of the smallest Cathedrals, but it is one of the most interesting, giving successive illustrations of all the periods of Gothic work, and in some respects—in its wealth of carving for instance—it is unique. Leaving out the Chapter House for the moment and disregarding the incongruous window insertions, all the work seen from this point was commenced c. 1110, and completed thirty or forty years later.

Owing to the beautiful material employed and to the careful workmanship, the Nave and Transepts still remain in splendid condition, the only alteration being the insertion of the large 15th century window in the West front and the enlarged windows to the Aisles.

The aisle window nearest the North-west Tower is original, the others were enlarged in the 15th century. A richly carved string course with zigzag or chevron moulding runs round the Norman structure, and where new windows have been inserted the chevron is dropped below the sill and the jambs are lengthened out with old Norman jamb moulds. The Porch, c. 1150, is admitted to be one of the finest Norman porches in the Kingdom. The square windows of the Triforium (like ventilation holes) are noticeable, and the circular windows of the Clerestory (the only example in England) are characteristic of late Norman. The Pinnacle at the West side is a chimney shaft. Over the porch is a chamber, erroneously called the Parvise or Paradise.

The problem with builders of old was to make an imposing feature of the narrow West front. They could not get width without adopting a sham screen (as at Lincoln and Salisbury, etc.), though they could get height by building towers. Southwell, though treated in a simple manner has preserved this principle, but the original effect has been ruined by the disproportionate and unnecessary West window. This was inserted in 1450, and probably replaced a row of three circle-headed windows, with one in gable above.

An interesting feature is the abundance of interlacing Norman arches, but in the upper stage of the South-western Tower the interlacing is not continuous, and this is instanced by some as the origin of the pointed arch. The beautiful doorway facing the Palace has a segment head on account of the window sill above.

One cannot get far enough away to obtain a good view of the East end which comes close to the boundary. The Choir, built by Archbishop Walter de Grey in the 13th century, must have been very beautiful with its high pitched gable (like Beverley) and bold projecting buttresses carried above the sloping roof. They look top-heavy now, since the high pitched roof was removed.

The octangular turrets crowning the Eastern angle buttresses were built in the 14th century, to give additional weight at the time when the flying buttresses were added ; the low pitch gable and windows are the work of the 15th century. Originally, the two easternmost bays of the Choir formed the Lady Chapel. The High Altar was placed in the fourth bay, the third being the ambulatory for return to the aisles.

The Choir is early Decorated, and was commenced probably in 1291, by John le Romeyn.

In addition to the High Altar there were four subsidiary altars in the Choir, one in the South transept and three in the Nave.

Booths Chapel in the South-west corner was erected in 1280, by Henry le Vavasour, and dedicated to St. John the Baptist. It was enlarged in 1452-65 by Archbishop William Booth, who is buried there. His brother, Archbishop Lawrence Booth, added Altars to Our Lady and St. Cuthbert in 1476-80. It was used later as a Grammar School and was destroyed in 1784. To the East of the Vestibule to the Chapter House is the Holy Well or Baptistery—the name South-well refers to the wells which attracted Britons and possibly Romans to settle here and was given to distinguish it from Norwell (North-well).

Internally the Norman work (1110-50) is characteristic, with short thick cylindrical columns and round arches, slightly less than semi. The Tower arch has a *cable* mould, deeply indented (not cone, as sometimes stated). The carving is small in scale, stiff and formal in treatment. The quad-ri-partite vaulting to the aisles is late Norman work, as fine as any in England, apparently the last portion of the Norman building to be taken in hand. The horse-shoe arches under West tower are very rare in Norman work.

Passing into transepts, the Tympanum over the door leading to the Triforium on the North side shows the only remnant of a pre-Norman Church.

On the East side of the transept is the alabaster Altar tomb of Archbishop Sandys. Although six Archbishops of York are buried in this Minster, this is the only monument to them which is preserved, and this has been removed from its original position on the North side of the Altar. This effigy is unique in representing the Archbishop in the old vestments, although a Prelate of the Church which forbade their use twenty years before he died. Near by is the door to the Treasury now used as Library and robing room.

The Norman Choir has given place to Early English work, but the responds of Thomas' Presbytery may still be seen, hidden among the organ pipes. The West, North and South sides have plain scallops, but the Eastern ones appear to be earlier in date, the most interesting feature is the persistence of the classic volute, and cable moulding.

Before entering the Choir we may examine the Western face of the great pulpitum or choir screen, a perfect specimen of late Decorated work, inserted in the Norman work, c. 1325, " certainly one of the finest ever built in this or any other country," especially on its Eastern face. The three deeply arched recesses, originally enshrined Altars and tombs (destroyed during the reign of Edward VI.). These openwork screens in stone are not met with before the " Decorated " period.

Standing under pulpitum and looking East we instinctively say with William Morris " Look up and wonder at what men did for us who are dead." It is a fine specimen of Early English work, built by Archbishop Walter de Grey, c. 1230-50. The Norman Nave impresses by its solidity and weight, while the Early English work has the opposite effect. Sir G. Scott says, " Who while viewing a stately tree in the pride of its growth ever thinks of its weight or the pressure of its boughs upon the stem ? It is with its upward soaring that the mind is impressed, and just so it is with the interior of a Gothic Cathedral."

Speaking generally, Cathedrals afford not so much study in harmony as in contrasts. In some cases the North side is one style and the South side another. In some Churches where poverty existed and building was necessarily slow, no two bays are alike in Nave or Choir. At Southwell only two styles are outstanding, but it is clear that not all the choir was built at one time. As already stated, the Norman choirs were very short and did not give the space required for the later ritual. In nearly every instance they were pulled down and rebuilt in the Early English and succeeding styles. Moreover, great activity prevailed in founding Chantries, etc., and at Southwell no fewer than eight Chantry services at six Altars were founded between 1241-1280. At Southwell the new Choir is about three times the length of the original Norman work. The Eastern end of the new choir was built while the old work was standing, hence the slight difference in alignment, and the change in the mouldings. On the South wall of the choir, the second bay from East, are the Sedilia and Piscina added in 1330 to 1340 as part of Altar screenwork and removed to their present position in 1711. This is the only example of five equal seats. Furness has four, but generally there are three and often only two. The carvings, mostly Scriptural subjects, were much mutilated at the Reformation, and were afterwards restored by Italian workmen.

Standing at the East end and looking Westward we get an idea of the lightness and elegance of the pointed arches and clustered columns, and the ornate appearance of the pulpitum with the central doorway and six Prebendal stalls on either side. In the old days, return stalls were provided, seven on either side, but these have been removed and broken up. The Eagle lectern, c. 1500, was recovered from the lake at Newstead Abbey, 1780, and presented to the Minster by Sir Richard Kaye, in 1805. The diapered stall to the South of the doorway was the Archbishop's throne. It is interesting to remember that during the summer of 1530, it was occupied by Cardinal Wolsey. One may picture the great Cardinal singing High Mass on Corpus Christi, assisted by his chaplains and the Minster staff, but not the Cardinal in his prime, not Wolsey when he " trod the paths of glory and sounded all the depths and shoals of honour," for the clouds had already begun to gather and the final storm had burst before he got to his enthronization at York. But trouble and sorrow had done its work, and during his brief stay at Southwell, Wolsey won a name for kindness, courtesy, and every virtue that makes a leader dear to his people.

The diapering at the back is characteristic of the period. In the old days it was usual during the great Festivals to drape the walls of the interior with cloth woven in square patterns, at Ee-pre (Ypres) in Western Flanders. Later, these patterns were imitated in stone and became known as D-Ypres—diaper.

At the summit of the ogee arch surmounting the entrance is a beautiful sculpture of the Virgin and Child, with attendant Angels. Notwithstanding the fact that the Puritan soldiers were quartered in the Minster during the Civil War, this sculpture has remained intact. It was saved from destruction by the intervention of Edward Cludd, of Normanton Park, a man of great influence with the Parliamentary party.

The doorway to the Chapter House (the most beautiful Chapter House in England), is a fine specimen of late 13th century work (c. 1291). It was pierced through the aisle wall after the new Chapter House was completed. Purbeck marble is employed for the shafts to this door and the entrance into the Chapter House at the end of the vestibule, but nowhere else in the Church.

The Corridor to the Chapter House was commenced in 1260, and completed 1280, the upper story being added later. Originally there was a double arcading, but now a wall has been inserted between the rows of columns, to shut off the courtyard and well, and to keep out the weather. The carving here is very beautiful, and if it were not eclipsed by the Chapter House beyond would be considered very remarkable. The Chapter House doorway is called by Ruskin " the gem of English Architecture." It was probably commenced in 1291. The Mouldings are clean cut underneath and behind the foliage :—

"In the elder days of Art
  Builders wrought with greatest care,
Each minute and unseen part,
  For the Gods see everywhere."

The work shows the infinite patience, love and devotion bestowed upon it by the craftsmen of old.

There is no central shaft, York and Southwell being unique among Polygonal Chapter Houses in this respect. Arcading runs all round the internal walls and it is in the capitals and pediments of this arcade where the beautiful carving is best seen. It is a moot point whether York or Southwell is the earlier, most probably Southwell was built first. York is certainly the larger, the diameter of Southwell being less than 30 feet. This work was done during the rule of Archbishop John le Romeyn (who built the Nave at York), by the aid of a school of masons whose work in the district is extensive and characteristic. There is a change from the stiff conventional foliage of earlier periods. The stalks do not all rise from the necking but from a globular mass of foliage twining round the bell of the cap. One cannot escape the feeling that the craftsman rejoiced in his work and introduced not only the poetry of nature as it lay revealed all around him, but the prose as well. The hare chased by the hounds; the swine and the acorns; and many a sly satire on rival or superior are found embodied amidst the luxuriance of leaves and flowers.

One cannot leave Southwell without a reference to the Archbishop's Palace and the distinguished men who have been entertained therein. Built by Archbishop Thoresby, c. 1360, and completed by Cardinal Kemp, it was restored in 1906, and forms the Bishop's manor. Within the ruined walls wearied Cardinals and Archbishops have sought repose from the troubled affairs of Church and State. In addition to notables already referred to we have the record that Geoffrey Plantagenet, son of Henry II. and the fair Rosamund, came to Southwell to be ordained a priest, and e'er his career terminated he occupied the Archiepiscopal chair at York. In 1194, Richard the Lion Heart came to Southwell to meet William the Lion of Scotland. In modern days the poet Byron lived with his mother (from 1804-7) in the house on Burgage Green, and here some of his earliest attempts at poetry were made.

But perhaps the outstanding historical incident took place at the old Hostelry, known as the Saracen's Head, formerly the King's Arms. In the room at the left of the gateway, Charles I. surrendered to the Scots' Commissioners, at 7 a.m., of the 5th May, 1646. He came from Oxford disguised as Ashburnham's servant, and was received by Montreuil. He fancied himself a guest, but the days of his captivity had in fact begun, for later on that same day as he passed under the archway of the hostelry with Lothian and his Scotch escort to the Kelham Road, he was but beginning the initial stage of that sad journey which was to end on the scaffold at Whitehall.

# Building Wisdom and how to get it.

Professor W. R. Lethaby, F.R.I.B.A., in the course of a lecture at the A.A., suggested the desirability of recording so far as may be British building customs and folklore as they are still traditionally exercised. Ways of stone cutting as in East Yorkshire, where the masons dress a pretty herringbone pattern on the face of their stones, ways of laying pantiles, of coating plaster ceilings with skim milk, and of putting tallow and salt into whitewash. Cob walling, the making of plaster floors, and " limeash " floors. In what parts of England, and why, do builders put a bush on the roof ? A book of reference which seems to be badly needed is one on the building materials which are most characteristic of the several districts, with as many particulars as possible on local building traditions and a few illustrations of typical examples.

Then we need to be fed with researches on the structural side of architecture ; especially we want a type of book which shall be a real study of building possibilities, not exhausting chapters on brick bond, lead flashings, and curtail steps. We need to learn to build. Builders go on using cement under wrong conditions : after fifty years of experience they seem never to have observed how cement floors crack and cement pointings curl up and fall out. We badly need new units for architectural construction—a square, flat Roman brick would be very useful. Some of the beautiful skylights found in houses of the Gower Street type need to be brought back to memory. We want to get back the power men had a hundred years ago of designing beautifully in cast-iron. We want to get more out of our painters and decorators than plain creamy-white paint and oak graining. We want greater power and efficiency all round.

Again, we need a point of view from which to study ancient art fruitfully. Some of the great Victorian painters showed how ideas might be taken and stimulus received from remote sources without there being the least idea of working in a style. Only when we have passed beyond pretending to design in " the styles " shall we have our eyes sufficiently open to see the big ideas which are worth taking and making our own. Students in Rome for centuries had their eyes so glued to the " Orders " that they never saw the great facts of Roman construction until a French engineer came and discovered a new world in the old.

Another thing which might be done, is to introduce a newer form of travelling studentship, or of travelling at one's own will. What is wanted is a free mind to observe and record valuable ideas in building and town life—the noting of pleasant ways of doing things. The ordering of museums, lighting of picture galleries, and the decoration of railway stations should be investigated. Observations should be made of the elegance of French construction in iron and steel, the German excellence in roofing and torms of external plastering, the direct and admirable Swiss way of putting lightning conductors to buildings, the general European decision as to the proper colour to paint constructive ironwork. Concrete bridges, cages elevated on tall lattice standards for gathering telegraph wires together in an orderly manner, even telegraph posts themselves painted in smart ways, are interesting. Ideas for the desired cheap cottage might be gained from the Swiss châlet with its roof at a pitch of 120 deg., containing no lost space and jutting far so as to keep the walls dry. In Switzerland, too, they have learnt how to lay cement pavements without their cracking, and much use is being made in cheap building of cement tiles, drain pipes and troughs. If these things have to come we must learn how to deal with them as well as may be.

There are ways of keeping out draught that we go on ignoring. Internal doors all over Western Europe are rebate and close against the frame ; at the bottom they have an oak threshold with a rounded edge and less than an inch high, but enough to stop the carpet and the wind. Windows often have double casements, and in good hotels delightfully efficient light rolling steel shutters are found. Nice glazed tiles are used—sometimes a pleasant green. The light, simple eaves gutters and down pipes are nearly always of zinc, and look perfectly harmless. So different from our agonies with handsome rain-water heads, swan-necks, and bends round all the string mouldings.

The orderliness, floweriness, and splendour of a sort which are characteristics of cities like Munich, Berlin, and Hanover are astonishing. The Germans learnt much from our efforts at a free form of house-building at the end of last century. We now have very much to learn back from them.

Architects need to realize the bearing of their special knowledge on what in a proper sense should be politics—the art of dwelling in cities. Think, for instance, of the bad genius which has guided the bringing in of our railways to our towns so that the loveliest quiet space near the several towns has in every case become a maze of cindery truck shuntings. Be it at a beautiful inland town like Oxford or Exeter or seaside towns like Ramsgate, the results brought about by commercial engineering are astounding. Now we have to tidy up all this quickly if we would not fall too far beneath European civilization. We must remember that we are not only architects with a name on a door so that we may be hired, or not, to tickle people's fancies ; we are experts in civilization, and we have to look after the public health in respect to civic order and beauty.

# Reviews.

*The Story of Architecture in Oxford Stone.* By E. A. Greening-Lamborn. Oxford: At the Clarendon Press. Price, 3*s.* 6*d.*, net.

The idea of compiling a history of architecture illustrated almost exclusively from a single city is novel, and has a good deal to recommend it to persons who are resident in the locality dealt with; and Oxford is about the only place in England in connection with which anything of the sort could have been attempted with any likelihood of success, with the exception of Bath, where the interest is different, and, of course, of "greater London." Necessarily such a book is fragmentary, and rather crosses the t's and dots the i's of more important productions than puts forward new theories or gives the best possible examples. Yet its spirit is admirable. It is that of the period of the Gothic Revival of fifty years ago, vivid and enthusiastic, and now in all too great danger of being overwhelmed by a flood of architectural materialism; and this cannot be better expressed than it is on page 226, with a sadness which includes much more than the present day, where it is said that "Architecture never recovered from the blow (of the Reformation); religion went out of it; it ceased to appeal to the spiritual part of man; and materialism entered into it; instead of desire for beauty it proclaims the desire for comfort; and instead of the pride of the artist in his work it reflects the pride of the paymaster in his possessions; its message is no longer 'rejoice with me,' but 'envy me.'"

*Church Bells of England.* By H. B. Walters, M.A., F.S.A., Joint Editor of *Church Bells of Essex*, and *Church Bells of Warwickshire.* Illustrated by 170 photographs and drawings. Henry Frowde, Oxford University Press, London, New York, Toronto and Melbourne. Price, 7s. 6d., net.

An excellent book, which bids fair to become classical! This is the first and also the lasting impression conveyed by Mr. Walters' *Church Bells of England.* Nothing approaching it in exhaustiveness, excellence of arrangement and beauty of production has hitherto appeared on the fascinating subject of campanology. It commences with a "Historical Introduction," and with a correction of the common error which would etymologically connect "belfry" with "bell," the former coming to us, through the French beffroi, from a mediæval word meaning "pent-house," and the latter being said to be derived from its sound and to be connected with "bellow" and "bleat" and the "belling" of hounds or of stags. The earliest existing French bell seems to be now in the Museum at Bayeux, and to have come from Fontenailles, in Normandy. It is dated 1202. There are even earlier Italian bells, one at Pisa being dated 1106, while in Germany the oldest is at Ingensbach, in Bavaria (dated 1144). Compared with these all English bells whose dates can be fixed with certainty are later, the oldest being probably one at Caversfield, in Oxfordshire, of the early years of the 13th century. The casting of bells was, of course, an elementary process at that date, and more so in England than on the Continent, which fact goes a long way to account for the disappearance of many old bells. At the present day it is an exact science which, after a series of experiments extending over hundreds of years, has been brought to great perfection; and the processes are exceedingly well described and illustrated by Mr. Walters in his second chapter. So the book proceeds, full and logical throughout, and only varying in interest according to the point of view of the reader, the most valuable portion of it to an architect being that which deals with "The Decoration of Bells," where illustrations are given of much beautiful lettering and other ornamentation.

*Gardens for Small Country Houses.* By Gertrude Jekyll and Lawrence Weaver. London: Published at the Offices of *Country Life*, 20, Tavistock Street, Covent Garden, and by George Newnes, Ld., 8-11, Southampton Street, Strand, W.C. New York: Charles Scribner's Sons. Price, 15s., net.

Gardens are charming adjuncts to a house, and ought to be designed with some relation thereto. These are now accepted axioms, duly set forth in the first two sentences of the Introduction to this beautifully illustrated book; but unfortunately the effect is marred by the third sentence, which proclaims that it is the work of unpractical amateurs, by declaring that it is customary to build houses on low platforms, constructed out of the earth or sand excavated for foundations and cellars! The book needs consequently to be read with caution, though many useful hints are to be obtained by personal study of the drawings and photographs which are copiously introduced.

*The English Fireplace: A History of the Development of the Chimney, Chimney-piece and Firegrate, with their Accessories, from the Earliest Times to the Beginning of the XIXth Century.* By L. A. Shuffrey. Illustrated by 130 collotype plates from photographs chiefly by W. Galsworthy Davie, with many other illustrations. London: B. T. Batsford, 94, High Holborn. Price, 42*s*. net.

By the use of collotype photographs instead of half-tone blocks, Mr. Batsford raises his publications to an extraordinarily high level of excellence, and as each is better in this respect than its predecessor, so the present volume loses nothing in comparison with the other beautiful books of the series to which it belongs. Already English Ironwork, Staircases, Doorways and Shop Fronts have been dealt with in turn, and it is fitting that the peculiarly English feature of the open Fireplace should be treated in the same exhaustive fashion, no important phase in its development being omitted, and both descriptions and drawings being exact and careful rather than showy; though in this regard measured drawings would in several instances have been of greater value than rough pen sketches, of which there are many. It is a library book for book lovers, most valuable for occasional reference and as a record, but hardly one to read for gain of enthusiasm or for recreation.

*Old Houses and Village Buildings in East Anglia: Norfolk, Suffolk and Essex.* By Basil Oliver, A.R.I.B.A., Architect, Silver Medallist Royal Academy School of Architecture. Illustrated by collotype plates from photographs specially taken by Horace Dan, Sydney A. Driver, and others, with numerous illustrations in the text. London: B. T. Batsford, 94, High Holborn. Price, 21s., net.

Much has been said and done in the matter of archæological record of recent years, but, in spite of the good work accomplished both by local and national associations of well-meaning amateurs, the best, both in matter, method and permanence, has been achieved by individual writers, most of whom have been architects, who for pure love of a locality have each produced an exhaustive and well illustrated book dealing with it conscientiously and in detail. Such a book is before us now. Mr. Oliver knows East Anglia with an intimacy to which few even of those who have spent their lives there can pretend—evident in spite of his inclusion of Harwich and Ipswich in a list of Norfolk towns on the second page of the Introduction; and he has been able to illustrate, with pen and camera, many a charming piece of domestic architecture which, hidden away in a remote country district, has hitherto escaped recognition. Possibly most of these will disappear during the next hundred years, but a few copies of Mr. Oliver's book will at least be preserved in the great libraries and, provided that the paper is good enough to last so long, will at the end of that time have a value which it is impossible to estimate now, for it is accurate and reliable, well written, admirably illustrated (even to the substitution of collotpye photographs for comparatively indifferent half-tone blocks), and altogether well produced.

# Modern Native Indian Architecture.

In the course of an illustrated lecture on "Modern Native Indian Architecture" given at the Little Theatre, Adam Street, W.C., Mr. E. B. Havell said many people seem to think that the vital issue to be determined in the building of the new Delhi is what has been called a problem of "styles," and that in this connection there is a conflict between the interests or the ideals of India and of Great Britain. It is a thousand pities that any such conflict should arise or be suggested, but the reasons for it only exist in the minds of those who shut their eyes to patent facts and bring totally irrelevant side issues into the debate.

The plain facts are that for several centuries in Europe—or since the intrusion of the antiquarian into the affairs of the practical builder—building has for the most part ceased to be an art, and become as much a mechanical operation as the making of gramophones and grind-organs. So, instead of a living school of architectural art in which national historical traditions and culture would express themselves spontaneously through the intelligence of highly skilled handicraftsmen, as much in the laying of bricks and setting of stones as in architectonic design or in fine sculpture and painting, we have on the one side a school of archæological designers disputing about methods and certain academic abstractions called "styles," and on the other side a body of mechanical artificers who put up machine-made buildings not according to art, but according to patterns of style.

I think it must be clear that the reduction of a large class of skilled craftsmen to a state of intellectual serfdom must lower national vitality and check moral and spiritual progress. A living national art is a great educational force, acting as a constant stimulus to national vitality and storing up in the mentality of the people an ever-increasing reserve of creative power which manifests itself in the work of coming generations. The wonderful progress which Europe has made within the last few centuries in the direction of mechanical invention is the manifestation of the reserve of creative power stored up by the craftsmen of the Middle Ages. But the indiscriminate and reckless application of mechanical power to all forms of activity leads only to national suicide; for by killing handicraft it restricts higher intellectual effort to a comparatively small section of the community, and makes the vast majority incapable of adding to the national reserves of creative energy for the benefit of our posterity.

Now in this question the interests of Great Britain and of India are absolutely identical. The craftsmanship of India is a pert of our Imperial assets. The building of the new Delhi is, therefore, not a problem of style, but a problem of using Indian craftsmanship to the best possible advantage for the good of the whole Empire. I am quite willing to admit the force of the argument that this is an occasion on which the paramount Power should manifest its supremacy through its art. But it is cynical selfishness or utter foolishness to say that on that account we must ignore the living art of India. There are plenty of instances in history of deliberate, ruthless vandalism in the passion of warfare or religious strife, but none in which a great civilized nation deliberately and advisedly, as a matter of State policy, used its power over a subject people to prevent the free use of their artistic capacity. Greece did not do so in Egypt. Rome did not act thus in Greece. Mohammedan conquerors in India began by destroying Hindu and Buddhist temples, but ended by using Indian temple craftsmen to create for them the great architecture which is most inaccurately and unhistorically called Indo-Saracenic.

Let us admit freely that the paramount Power in the present instance has the full right to use its best artistic capacity. The question is—Shall we show that capacity by ignoring Indian craftsmanship, or by making the best possible use of it ? For, answering that question, we must consider without pride or prejudice the comparative state of the building craft in Great Britain and in India. With regard to the former. we have lately had an authoritative statement. A short time ago an announcement appeared that an influential committee called the "Beaux-Arts Committee of London" had been formed. It includes many distinguished French and British architects and two of the experts who have been called in to advise Government in the matter of the planning of the new Delhi. The object of this committee is to introduce into this country the system of teaching architecture followed in the ateliers of Paris, *as the first necessary step towards placing the architecture of Great upon a sound theoretical basis*. That is an admission from the highest technical authorities that the great building tradition of this country is practically extinct. England must apparently go again to France, as she did in the Middle Ages, for instruction in the art of building. If so, the logical sequence would be to allow French architects to build the new Delhi for us. But is this really necessary ? Are we not, as usual, wasting our Imperial opportunities ?

Thirty years ago Fergusson wrote that architecture in India is still a living art, and there alone the student of architecture has a chance of seeing the real principles of the art in action. He confessed that he had learnt more of practical architecture from watching the modern Indian builder at work than from reading all the text-books of Europe. "If one could only inspire the natives with a feeling of pride in their work," he said, "there seems little doubt that even now they could rival the works of their forefathers." "No one," he added, "who has personally visited the objects of interest with which India abounds can fail to be struck with the extraordinary elegance of detail and propriety of design which pervades all the architectural achievements of the Hindus ; and this not only in buildings erected in former days, but in those now in course of erection in those parts of the country, to which the bad taste of their European rulers has not yet penetrated."

In plain words, the whole proposition is that British architects are justified in applying to their French brethren to pull them out of the archæological quagmire into which they have fallen ; but, rather than allow Indian master-builders to help them, they should try to pull them into it also. Surely it is the bounden duty of British architects to join with Indian builders in making the new Delhi an enduring monument of the generous sentiments expressed in the recent Royal message of hope and sympathy ; in using art as neutral ground upon which East and West can reconcile their differences, instead of continuing to entrench themselves behind the walls of prejudice, seclusion, and mutual distrust. Architecture may be a profession, a business, an amusement, or a fashion, but it can never be a living art unless it is deep-rooted in the soil in which it grows.

The practical means of making the best use of the Indian master-builder's intelligence and skill is a technical question worth the serious consideration of the London Committee of Beaux-Arts. There is no special technical difficulty connected with it which does not occur in Europe. The architect who has a thorough grasp of sound architectural principles generally will have no more difficulty in applying them to the study of the classical models of India than he has in the case of European models. In many ways the Indian problem is a much easier one to solve than the English one. It is easier to keep a living craft alive than to revitalize a dead one. It is much easier for the European architect to work sympathetically with Indian builders, so as to secure their intelligent and willing co-operation, than it is to work against them when they are dull mechanical copyists. This is not a question of Indian styles *versus* European styles, but of sound architectural principles against unsound archæological formularies, of a living art against a dead one ; of practical craftsmanship against dilettante theories.

A short time ago the Government of India instituted an official inquiry into the present state of the Indian building craft, but these materials for enlarging upon the subject are not yet available. I hope I have at least made clear to you that public opinion has been grievously misled with regard to the condition of Indian architecture in the present day. The examples you have seen prove up to the hilt that beyond the middle of the nineteenth century India could build for herself, without European supervision, as well as Europe built in the Middle Ages. That India then possessed a great school of living craft such as Europe has not known for many centuries, with all those vital qualities which enable a great tradition of living craftsmanship to adapt itself to the needs of the time in which it lives. I have shown you that building is still one of the most vital of Indian handicrafts, especially in parts of India which are out of the tourists' beaten track, and that there is to be found an abundance of fine architectural craftsmanship such as does not exist anywhere in Europe at the present time.

# Factory Buildings.

*Brief Summary of an Article by* MR. J. HERBERT PEARSON, M.S.A.,
*in "The Machinery User."*

The writer holds the view that a building used for factory purposes should be looked upon as a labour-saving appliance, and in planning, the building should be so arranged that all the different processes of manufacture can be carried out in sequence, in order to effect economy in labour and to reduce the cost of administration.

The present requirements, and those of the immediate future, will determine the size of the factory, but the possibility of extension should also be considered and provisions made which will allow of this being done later with utmost economy and minimum inconvenience.

## SITE AND DESIGN.

Some of the chief considerations are: (1) Suitable area and shape capable of efficient development for present and future requirements; (2) A position ensuring a plentiful supply of labour; (3) Adequate transport facilities; (4) Ample water supply; (5) Efficient drainage; (6) Cheap distribution of gas or electricity for power or lighting purposes; (7) Reasonable local rates; (8) Sufficiency of housing accommodation for work people.

The design will depend on the class of building, the materials used in construction and the requirements of the local authorities, but the elevation, as far as possible, should define the purpose for which the building is used. A very ornate elevation, in most instances, is unsuitable, but effect can be obtained by good proportion and careful selection of materials. A well designed building is always an advertisement for a manufacturer.

There are many matters of detail which require the collaboration of architect and engineer, but the former should have experience in factory design and be familiar with engineering practice. Without this knowledge he cannot so well interpret the views of the engineer, and difficulties and misunderstandings may arise.

## COMFORT AND CONVENIENCE OF EMPLOYEES.

After considering trade requirements and accommodation for machinery and plant, attention must be given to matters arising out of the Factory Act respecting the comfort and convenience of employees. Where both men and women are employed, separate closet and lavatory accommodation is required, and for certain trades an ample hot water supply for the lavatories is necessary in addition to cold supply. Cloak rooms and, in some cases, mess rooms must be provided and also offices for the staff. The factory must be well lighted, ventilated, and warmed, and the area and cubical contents conform with the requirements of the Public Health Act, which stipulates 250 cubic feet of air for each person employed during the day and 400 cubic feet during overtime hours.

### BUILDING LAWS.

The numerous requirements of the local authorities must receive special attention, as they materially affect factory design. In London, these matters are mostly under the control of the London County Council, but the building laws in other districts are on similar lines.

The use of thinner walls under the London County Council (General Powers) Act, 1909, gives increased floor space and effects some saving in cost, but makes it imperative to construct a steel skeleton, or frame, designed to sustain safely and independently the whole dead load, and the superimposed load, bearing upon such framework.

The London County Council also have power to make regulations, subject to the sanction of the Local Government Board, for building in reinforced concrete. Its use for floors is advantageous, but for walls, which for economy must be thin, it is somewhat difficult to keep out dampness and there may be trouble with condensation. The merit of ferro-concrete consists in its economy of construction, monolithic character and fire-resisting qualities.

### MEANS OF ESCAPE IN CASE OF FIRE.

Factories must be provided with adequate means of escape in case of fire, and the decision, in London, rests with the London County Council. Compliance is required under the Factory and Workshop Acts, 1901 and 1907, and is subject to the provisions of the London Building Acts (Amendment) Act, 1905, which applies to every factory, the construction of which was commenced after 1892 and every workshop after January, 1896, in which more than forty persons are employed, and under certain conditions, to buildings in which more than twenty persons are employed.

Internal staircases providing means of escape must be of stone or hardwood, and have fire-resisting enclosures with exit doors made to open outwards and to clear the landings. External escape staircases are usually of steel.

Now that petrol is so much in use, the local authority, which in London is the Public Control Department of the County Council, requires an application for a license to store petrol, and impose certain restrictions.

In garages and other places where there may be petrol leakage, specially built brick separating chambers must be included in the drainage system to prevent any petrol discharging into the sewer.

The Council have recently obtained powers for controlling the construction of Petroleum Oil Depots, which include premises where large quantities of petroleum are stored.

### Fire Risk.

By the judicious use of fire-resisting materials the danger from fire may be minimized and, further, if the architect in his design follows the requirements of the fire offices with respect to the construction of party wall doors, skylights, and other matters in which they are interested from a fire protection point of view, a substantial reduction in premium may be secured.

Apart from the construction of the building, it is desirable to provide some means of fire protection by fitting fire hydrants with hoses in convenient positions, providing chemical fire extinguishers ; and, in some cases, by installing automatic fire sprinklers.

### Heating and Ventilation.

In cold weather, it may be necessary to warm the factory by artificial means to maintain a temperature of about 55 degrees Fahrenheit. Exhaust steam, when available, may be used efficiently for this purpose, but in most cases an installation of circulating pipes and radiators heated by hot water from a central boiler is suitable.

Owing to recent improvements in hot water apparatus, it is not essential to have the boiler in the lowest relative position, as is the case with the ordinary low pressure gravity system. For occasional use, gas-heated radiators are more suited.

Natural means of ventilation by open windows and extract ventilators are not always sufficient, and it may be necessary to provide fans for bringing in the fresh air, or for extracting the foul air.

### Acquisition of Existing Buildings.

When acquiring business premises, by purchase or by taking a lease at rack (or inclusive) rent, the manufacturer is apt to be unduly influenced by a low quotation. and frequently loses sight of the more important questions of suitability of position and convenience of plan, which are so essential both in obtaining business and in reducing the working costs.

The many considerations in selecting a property make it necessary for the prospective tenant, in the first instance, to instruct an architect to make a survey of any likely premises and to report upon their suitability, their structural condition and cost of conversion to suit the particular trade. If, the property is worth favourable consideration, then the architect should express an opinion as to its value and give an approximate estimate of the sum required to repair the buildings and to make the necessary alterations. Where the freehold of the property cannot be obtained, the lease should be for a sufficient term of years to justify the cost of the alterations and repairs. In either case the price to be paid for a property must be considered in conjunction with the subsequent cost of alterations, repairs, and upkeep of the premises.

# Examination for Admission to the Register of Graduates.

## Date and Centres.

An Examination in the following subjects will be held by The Society of Architects in London and in several provincial centres, on October 7th, 1913.

I. English Composition.

(*a*) An essay of not less than two thousand words, illustrated by sketches, on a given architectural subject; to be written at home.

(*b*) An essay of not less than five hundred words illustrated by sketches, on one of two architectural subjects, to be written in the examination room.

II. Architectural Design.

Orders and Styles of Architecture. A simple problem in design will be set, such as an Entrance Porch, Arcade, or other feature of a building.

The latest date of entering for the Examination is September 7th, 1913, when the subject for the First Essay will be announced to Candidates.

## Regulations.

Candidates for this Examination must be Architects' Articled pupils or assistants, or persons who are undergoing some other course of Architectural training recognised and approved by the Council.

Candidates must, not less than one month before the date fixed for any examination, give notice (upon forms supplied by the Society) of their desire to present themselves and forward the prescribed examination fee. £1 1*s*. for Students of the Society and £2 2*s*. in other cases.

In order to qualify, a candidate must satisfy the examiners in every subject at one examination. If relegated in any subjects he will be required, if he sits again, to take the whole examination, and not those subjects only in which he was relegated.

If after payment of his fee a candidate withdraws his name or fails to present himself for Examination, no part of the fee shall be returned to him, but the Examination Committee may, if they think fit, allow such fee or part thereof to apply to the next Examination at which the candidate presents himself.

Candidates must bring with them a drawing board of not less than half imperial size, T square and instruments. Drawing paper and other stationery is provided.

Candidates entering more than once for this Examination will be charged half fees for the next Examination at which they present themselves, and full fees at any subsequent Examination.

The Council will give not less than seven days' notice to candidates of the days, hours and places of Examination, and will in due course notify each candidate of the result of the Examination. A list of successful candidates will subsequently be published in the *Journal*.

Candidates cannot be informed of the number of marks they have obtained.

Certificates will be issued to the successful candidates, entitling them to make application for admission to the Register of Graduates, if otherwise eligible and qualified.

### Exemptions.

Candidates who have passed the R.I.B.A. Intermediate Examination or any of the Examinations or Courses accepted in lieu thereof may be exempted from sitting for the Graduateship Examination of the Society, and admitted to the Register of Graduates if otherwise eligible and qualified, on payment of the fee of £2 2s.

Claims for exemption from the holders of Certificates gained in corresponding subjects in other examinations will be considered by the Examiners, but in these cases exemptions will only be granted where the Examiners are satisfied that the standard reached by the candidate is equal to that imposed by the Society.

The Certificates on which claims for exemption are based must accompany the application to sit.

## Syllabus of Examination.

| | | |
|---|---|---|
| **TUESDAY,**<br>**October 7th, 1913.** | 10 a.m. to 1 p.m. | *Subject I.* ENGLISH COMPOSITION. (Time, 3 hours.)<br>One of two alternative architectural subjects. |
| | 2 p.m. to 6 p.m | *Subject II.* ARCHITECTURAL DESIGN. (Time, 4 hours.)<br>There will be two alternative subjects for design, such as an Entrance Porch, Arcade or other architectural feature. The drawings are to be in pencil to scale, with such details as may be required. |

## Visit to the Building Trades' Exhibition.

By kind invitation of Mr. H. Greville Montgomery, the Society will pay an official visit to the Exhibition at Olympia, on Monday, April 21st. The party will assemble at the main entrance at 3 p.m., and after inspecting the exhibits will be entertained to tea.

## Annual Dinner.

The Society's twenty-ninth Annual Dinner will be held at the Trocadero Restaurant, Piccadilly Circus, on Tuesday, April 22nd, 1913. Tickets, Members and friends, 7/6 each, may be obtained from the Secretary.

# Students' Quarterly Competitions.

## ASSESSOR'S REPORT ON THE COTTAGE HOSPITAL DESIGNS.

The Assessor, Mr. Edward J. Partridge, F.S.I., has presented his report on the four sets of designs admitted to this Competition (one set was received too late). He places first the set of drawings number II.

The Council have adopted the Assessor's report and recommendation, and have awarded the prize to the author, Mr. A. L. Abbott, of London. It is interesting to recall that Mr. Abbott won the Society's Scholarship Competition last year with some Measured Drawings of the Church of St. Martin's in the Fields (see *Journal*, Volume VI., No. 62, page 76).

The winning design is published in this issue, and together with the other designs will be on view at the Society's Headquarters for the next fortnight.

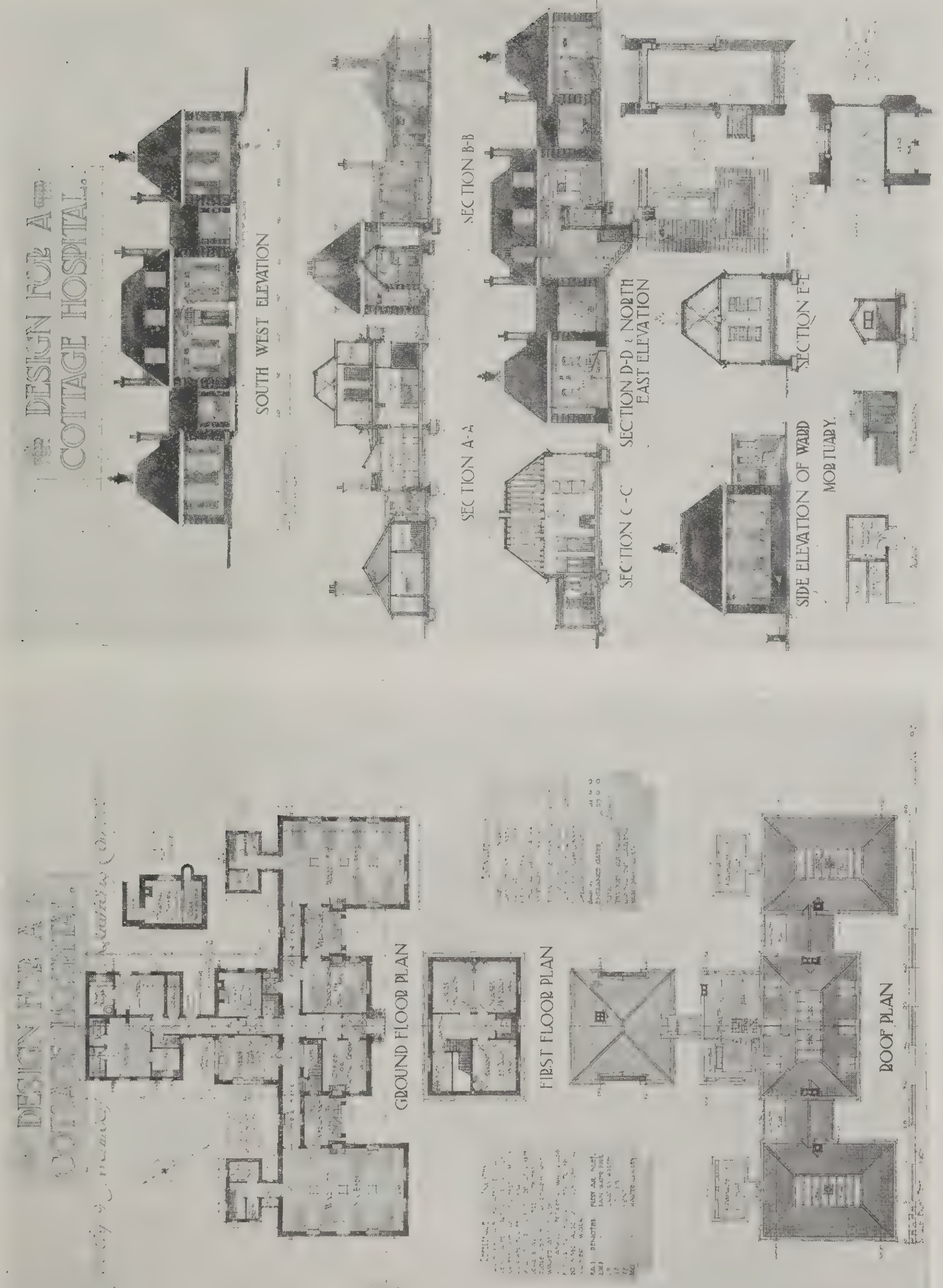
## THE ASSESSOR'S CRITICISMS.

The designs submitted for a Cottage Hospital in this Competition whilst in no case satisfactorily solving all the points requiring to be dealt with in such a problem, are evidence of careful consideration on the part of the Students, and the Council are satisfied with the manner in which the competition has been entered upon.

The following notes are given for the assistance of the Students and should be carefully considered by them.

The winner, No. **11**, produces a good set of drawings, but there are several defects in planning to which attention may be directed—a small landing and wash house has been added, and whilst this accommodation would no doubt be useful the conditions did not require this to be provided. The wards are extravagant in size, space for beds being sacrificed by the arrangement of doors. The provision of verandahs is a good feature, but they were not asked for and should be excluded on the ground of expense. This design could not be carried out at the price named, in fact, all competitors have failed to produce a building which could be erected for the sum named in the conditions, one even pricing at the impossibly low figure of 4¼d. per foot. The service from kitchen to wards is too long and the bath rooms too small. The buildings are placed too near the boundary.

No. **12**. The two Nurses' Bedrooms in this design are placed on opposite sides of the building with no sanitary convenience near, and the removal of slops would necessitate passage through the wards. In the probationary ward the beds are placed against an inner wall opposite the windows. The drug store is approached through the operating room only, and the block of buildings is placed too near the boundary.



Students' Quarterly Competition, 1913. Design for a Cottage Hospital. Winning Design by Mr. A. L. Abbott.

No. **10.** The wards in this design have a space of 72 ft. super only per bed, the sanitary annexe is approached from the main corridor, the coal store is very small and the probationary ward is placed on the first floor with the Servants' and Nurses' Bed and Sitting Rooms, which is a very unsatisfactory arrangement. The buildings in this design are, however, placed to better advantage and are not so near the boundaries.

No. **9.** This competitor has also placed his buildings too near the boundaries, and the construction generally is weak and the price inadequate. The draughtsmanship is poor, but not careless, and with further study and experience, this Student should quickly improve and we look forward to better work from him in the future.

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# Open Letter to Students of the Society.

To MY FELLOW STUDENTS,—My notices this month take the form of a letter. The Committee, and myself, are most anxious that the Students should turn up in large numbers at the various meetings which we have the pleasure of arranging.

You will have already seen a notice in the February *Journal* of another Social Evening on Tuesday, April 1st, at 7.30 p.m., and this time we are inviting you to bring ladies as well as other friends. Invitation cards and further details will be issued about the middle of March.

On Saturday, March 8th, Mr. E. Godfrey Page, A.R.I.B.A., who is a personal friend, will give an informal lecture at the British Museum, on the "Elgin Marble." We shall meet at the Main Entrance in Museum Street, at 2.30 p.m., and afterwards adjourn to the Society's headquarters at 28, Bedford Square, where tea will be served, to which all are very cordially invited.

I hope a large number of Students and their friends will attend the lecture, which I can assure them will be an architectural feast.

Kindly inform me at the earliest possible moment of your intention to join the party so that proper arrangements may be made.

Please keep a look out for notices of our Sketching Parties which will commence shortly, any suggestions you may like to make will be most welcome.

Trusting there may be many occasions on which we shall meet.

NORMAN G. HARLAND,
*Hon. Sec. Students' Section.*

45, Rushmore Road,
Lower Clapton, N.E.,
*February 25th*, 1913.

P.S.—Members who care to join the party will be most heartily welcomed.

# Mainly about Members.

Mr. H. W. Wills, F.R.I.B.A., the Assessor appointed by the Wandsworth Borough Council in the competition for the design for the Balham Baths, has awarded the first place to MR. S. N. COOKE and MR. W. M. TWIST, of Birmingham.

A partnership has been arranged between Mr. Tom G. Lumb, A.M.INST.C.E., Mr. Francis L. Lumb and MR. WILLIAM B. WALTON, who will carry on their practice at 26, Birley Street, Blackpool.

The partnership agreement between MESSRS. COOPER and WILLIAMS, of Kettering, which was entered into fourteen years ago has expired. Mr. Williams has elected to retire from the partnership. The practice carried on so successfully in the past, will be continued by Mr. Cooper with the assistance of his son, Mr. F. Roland Cooper.

The Swansea Town Council have decided to appoint an architect to undertake the architectural work of the Corporation at a salary of £500 a year, and pending the appointment the Housing Committee have been authorized to erect 50 of the 300 houses proposed to be erected on the Town Hill site, from designs of MR. HENRY C. PORTSMOUTH, of Fisher Street, Swansea.

A Local Government Board inquiry has been held into an application of the Spalding Urban District Council for a loan of £6,200 for the purpose of erecting in the town thirty-six houses for the working classes. Plans have been prepared by MR. J. B. CORBY, Architect, of Stamford, the proposal being to build ten of the cottages in couples, and the remainder in blocks of four. The cost of each cottage works out at £144.

Mr. H. A. Cutler, the City Surveyor, and Mr. H. Seaver, President of the Ulster Society of Architects, the Assessors appointed by the Belfast Corporation Health Committee to adjudicate upon the competitive plans submitted for new dwellings for the working classes, have awarded the first premium to Messrs. Chillingworth and LEVI, 11, South Mall, Cork, and 33, Dawson Street, Dublin. In accordance with the conditions of the competition, the plans of the firm placed first on the list have been accepted, and premium of £25 awarded.

A new Repertory Theatre, in Station Street, Birmingham, built from plans by MR. S. N. COOKE, of Newhall Street, has been opened. It is in the Neo-Greek style, carried out in brick and Portland stone. The usual arrangement of stalls, circle, and pit and gallery have been superseded by two tiers of seats, the first rising from the level of the orchestra well, and providing seating accommodation for 300 people, together with a corresponding gallery tier with accommodation for 200. All the seats face the stage, the curve being of the slightest character.

Christchurch, Coleford, has been re-opened by the Lord Bishop of Gloucester after a complete restoration at the hands of MR. ERNEST DAVIES, Architect, of Hereford. The work included the erection of a Vestry in Forest stone adjoining the Early English castellated Tower, an Oak Chancel Screen, alterations to the Reredos, and heating arrangements, reseating of the Church, and interior decorations. This Church was the first to be built in the Forest, and is now celebrating its Centenary. It is in the gift of the Prime Minister, and the far-famed Symonds Yat on the Wye is in the Parish. The Vicar has desired for some time to improve a somewhat severe building with a double Nave, and the architect has succeeded in transforming it to the satisfaction of the Parishioners.

The new Opera House at Kirkcaldy has been constructed from designs by MR. J. D. SWANSTON, Architect, Kirkcaldy, who has had considerable experience in the erection of theatres. The cost is between £5,000 and £6,000. The main entrance to the building is through a large crush hall, about 20 ft. by 20 ft. Entering off each side are handsome staircases to dress circle and family circle. The staircases throughout the entire building are new. Ample cloak rooms and retiring rooms are provided. In the basement of the extension a large 90 h.p. engine, driven by suction gas, has been installed to provide the electric light. Inside the auditorium the tiers have been altered and restaged, and the fronts cut away so as to give graceful lines, the orchestra stalls floor has been raised and the pit floor, laid at a greater slant. The box fronts, proscenium, circle, and gallery fronts have been re-designed in fibrous plaster, and a large ornamental arch spans the proscenium opening. The dress circle has accommodation for about 200 people, and along the back is a wide promenade. The stage accommodation has not been forgotten, and eleven good dressing rooms are provided for the artistes. A special feature has been made of the heating and ventilation of the building as well as the lighting. The holding capacity is about 2,000, and there is 45 ft. of exit from the building, which allows the theatre to be emptied in less than one minute.

MR. DAVID IVOR LEWIS, says *The African Architect*, is a member of The Society of Architects; the Concrete Institute; the Transvaal Institute of Architects; member of the Council of the Association of Transvaal Architects; and honorary secretary and examiner in architectural history of the South African branch of The Society of Architects. Mr. Ivor Lewis was born in 1876, at Machen, near Newport, Mon., and was educated at Lewis' School, Glamorganshire, and at Ardwyn College, Aberystwyth, Wales. He was articled to Messrs. William Graham, Hitchcock & Co., architects and surveyors, of Newport, Mon., and remained with them for seven years, and afterwards spent about nine months in America, during which time he was engaged in the study of the various styles of architecture and different methods of steel and re-inforced concrete construction as applied to buildings in New York and other American cities.

Mr. Lewis emigrated to South Africa in 1902, and secured the appointment of Chief Architect in the architectural branch of the Town Engineer's Department of the Municipal Council of Johannesburg, under the late Town Engineer, Mr. D. Leitch, M.INST.C.E., and the present Town Engineer, Mr. G. S. Burt Andrews, M.INST.C.E. This position he occupied for five and a half years, during which time he was entrusted with the preparation of the designs and supervision of works amounting approximately to £1,000,000 (one million pounds sterling), including generating station and offices, tramway sheds, tramways employees' quarters, tenement buildings, Harrison and Main Street subways, Twist Street Bridge, Burghersdorp and Natal Spruit refuse destructors. The Eastern District Fire Station, kiosk and conservatories, Joubert Park, various Municipal works depots, plague lazaretto, etc. Mr. Lewis resigned the position of Chief Architect in the Town Engineer's Department of the Municipal Council of Johannesburg to enter private practice in Johannesburg, and is chiefly engaged in designing and supervising the erection of buildings of the domestic class, buildings and other structures of steel construction as now in use on the various mines.

## The Society and Public Bodies.

*The South Wales Daily News* states that at a private meeting of the Swansea Parliamentary and General Purpose Committee, Mr. Dd. Matthews presiding, a memorial was received from the local members of The Society of Architects, calling attention to the fact that owing to the advertisement issued by the Corporation for a permanent architect containing the proviso that applicants must be associates or fellows of the Royal Institute of British Architects, the members of The Society of Architects were precluded from applying. The Committee expressed the opinion that it had never had any intention to cast a slur on the Society, and gave instructions for the advertisement to be so altered as to allow members of the Society to apply, at the same time extending the period in which applications may be received to the 25th of February.

It may be of interest to add that a similar course was adopted by the governing body of St. Bartholomews Hospital in connection with the recent vacancy for a Surveyor as far as regards admitting members of the Society as candidates.

## An Appreciation.

"I beg to acknowledge with thanks the receipt of the *Year Book*, and tender my congratulations on its admirable arrangement and general usefulness. E. C. A."

# Kalendar, 1913.

## March.

| | |
|---|---|
| Saturday, March 8th. | Students' Visit to the Elgin Marbles at the British Museum, under the guidance of Mr. E. Godfrey Page, A.R.I.B.A. Assemble at the Main Entrance at 2.30 p.m. Tea will be afterwards served at 28, Bedford Square. |
| Wednesday ,, 12th. | The Society of Architects Lodge of Freemasons. Meeting at the Holborn Restaurant, 5 p.m. |
| Thursday ,, 13th. | Council Meeting. Ordinary Meeting, at 8 p.m. Paper by Mr. Noel D. Sheffield, M.S.A., on "Wall Papers." |
| Tuesday ,, 18th. | Membership Examinations, London, Leeds, Oxford, Cardiff, and Dublin. |
| Wednesday ,, 19th. | |
| Thursday ,, 20th. | |
| Friday ,, 21st. | Good Friday. Offices Closed. |
| Monday ,, 24th. | Easter Monday. Offices Closed. |
| Thursday ,, 27th. | Interim Committees. Lantern Lecture at 8 p.m., by Mr. E. W. Harvey Piper, HON. M.S.A., on "Winchester Cathedral." |

## April.

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| Tuesday, April 1st. | Students' Bohemian Concert, at 28, Bedford Square, 7.30 p.m. |
| Thursday ,, 10th. | Council Meeting. Ordinary Meeting, at 8 p.m. Paper by Prof. Wallace A. Rimington, R.P.E., HON. M.S.A., on "Some little known Continental Sketching Grounds." |
| Monday ,, 21st. | Official Visit to the Building Trades Exhibition, at Olympia. Assemble at Main Entrance at 3 p.m. Tea at 5 p m., by kind invitation of Mr. H. Greville Montgomery. |
| Tuesday ,, 22nd. | Twenty-ninth Annual Dinner, Trocadero Restaurant, 7 p.m. Tickets, Members and Visitors, 7/6 each. |
| Thursday ,, 24th. | Interim Committees. Lantern Lecture, at 8 p.m., by Mr. F. E. Howard, on "Devon Parish Churches of the 15th Century." |
| Wednesday ,, 30th. | Last day for submitting Essays in Students' Quarterly Competitions. |

### May.

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|---|---|
| Thursday, May 1st. .. | Last day for submitting Students' Travelling Studentship Drawings. |
| ,, ,, 8th. .. | Council Meeting. Ordinary Meeting at 8 p.m. Lantern Lecture by Mr. Charles W. Ball, M.S.A., on "Westminster Abbey." |
| Friday ,, 9th. .. | Proposed Visit to Paris |
| Wednesday ,, 14th. .. | The Society of Architects Lodge of Freemasons. Meeting at the Holborn Restaurant, 5 p.m. |
| Thursday ,, 22nd. .. | Interim Committees. Lantern Lecture, by Mr. E. W. Harvey Piper, HON. M.S.A., on "St. Alban's Abbey." |

### July.

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|---|---|
| Thursday, July 31st. .. | Last day for submitting Sketches for Students' Quarterly Competition. |
| ,, ,, ,, .. | Royal Sanitary Institute Congress, Exeter. Society's Delegates: Professor Henry Adams, M.INST.C.E.; Alderman C. Cole, and Mr. William H. May. |

### September.

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| Thursday, Sept. 4th. .. | Preliminary House List. (Officers and Council). |
| Tuesday ,, 9th. .. | Examination Entries close. |
| Tuesday ,, 30th. .. | Last day for depositing further Nominations for Officers and Council, and for giving notice of matters for discussion at the Special General Meeting, on October 16th. |

### October.

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| Wednesday, Oct. 1st. .. | Opening of the National Gas Exhibition, Shepherd's Bush. The Society has given its official patronage to the Exhibition, and will organize a Members' visit. |
| Thursday ,, 2nd. .. | Final House List. (Officers and Council). |
| Tuesday ,, 7th. .. | Graduateship and Membership Examination. |
| Wednesday ,, 8th. .. | Membership Examinations. |
| Thursday ,, 9th. .. | ,, ,, |
| Thursday ,, 16th. .. | Council Meeting. Special General Meeting, at 8 p.m., for the Election of Officers and Council. |
| Thursday ,, 30th. .. | Interim Committees. Lantern Lecture at 8 p.m. (subject to be announced). |
| Friday ,, 31st. .. | End of Session. |

## Students' Quarterly Competitions.

### Quarter ending April 30th, 1913.

ESSAY ON "THE TRAINING OF AN ARCHITECT."

The Essays must be delivered at the Society's Offices not later than 6 p.m. Wednesday, April 30th, 1913.

For general conditions see February *Journal*, 151 *ante*.

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## The Use of the Membership Initials.

The Council of The Society of Architects recommend for more general adoption by Members the use of the initials designating membership in the Society, in connection with any professional services rendered by them, as tending to make more widely known the nature of the honour which they imply.

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## Ordinary Meeting.

The Fifth Ordinary Meeting of The Society of Architects for the Session, 1912-13, will be held at 28, Bedford Square, London, W.C., on Thursday, March 13th, at 8 p.m.

### Agenda :—

1. The President to take the Chair.
2. Minutes.
3. Nominations and Announcements.
4. Ballot for Candidates for Membership.
5. Lecture on "Wall Papers," by MR. NOEL D. SHEFFIELD, M.S.A.

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## Unsatisfactory Competitions.

Members and Students of The Society of Architects are requested to refrain from competing in the following Competitions under the present conditions !—

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|---|---|
| Municipal Offices .. .. .. | Barnet. |
| Public Hall .. .. .. | Horbury. |
| Dwellings .. .. .. .. | Valley R. D .C. |
| Dwellings .. .. .. .. | Ipswich. |

THE

# Journal

OF

# The Society of Architects

FOUNDED 1884. INCORPORATED 1893.

Including Transactions and Architectural Notes.

No. 66. Vol. VI. APRIL, 1913. [New Series.

*The Society is not, as a body, responsible for the opinions expressed by individual authors and speakers.*

## Architects' Fees.

It has been seriously suggested from time to time that architects like other artists should adjust their charges to their standing, and a reference to this was made by the Secretary of The Society of Architects in opening a discussion last session on some principles of professional practice.

Our contemporary, *Indian Engineering*, shares this view, and in the course of an article on Architectural Competitions says : " If the members of all other professions live by direct engagement with a client we see no reason why those of this single profession should not. In all professions there are the humbler and higher walks ; for the latter specialist fees are charged and the same ought to be permissible to architects who have attained eminence. When the doctor becomes a specialist he charges two guineas for an interview, while the struggling beginner, even when fully qualified, is permitted without odium to charge 2*s.* 6*d*. The successful barrister will demand from you per day a sum which a struggling junior will be glad to earn in a month of hard work, without being unqualified for his work. Why then should strict uniformity of charge prevail among architects ? If each were permitted to fix his fee according to his standing in the profession work would be better distributed. A client would seek the architect best suited to his purse and would not be called upon to pay for the design of a factory at the same rate as for that of a cathedral, as he would have to do if he called for competitive designs for the factory and received pictures for it from the highest to the humblest in the profession."

# Proceedings.

THE Fifth Ordinary Meeting of The Society of Architects for the Session, 1912-13, was held at 28, Bedford Square, W.C., on Thursday, March 13th, 1913, at 8 p.m.

The President, Mr. Percy B. Tubbs, F.R.I.B.A., having taken the Chair, it was resolved that the Minutes of the previous Meeting, held on February 13th, 1913, having been printed in the *Journal* be taken as read. The Minutes were then confirmed and signed.

Four nominations for Membership were announced. The ballot was then taken, and the following candidates were declared to be duly elected :—

**As Members :—**

| | |
|---|---|
| BLATHERWICK. GEORGE HENRY, | City Chambers, South Parade, Nottingham. |
| CHANNER. ALFRED GEORGE, | 49, Greenvale Road, Eltham, Kent. |
| ILLINGWORTH. WILLIAM, | 15, Sunbridge Road, Bradford. |

MR. NOEL D. SHEFFIELD, M.S.A., then read a paper on "Wall Papers."

MR. HERBERT FREYBERG, F.S.I. (Member), in proposing a vote of thanks to the lecturer, said that Morris papers were hardly suitable in his opinion as a background for pictures, though he firmly believed that Morris led the way out of the early Victorian school. Whether it was due to the speaker's early enthusiasm or that he was more easy to please in those days, he still thought the wall papers of the early eighties were superior in design and character to those of the present day. In the early nineties, when he had endeavoured to get some of the earlier papers to replace those worn out, he was told by the manufacturers that the British Public wanted something new, and that the blocks of the old papers had been destroyed, so that he could not have what he wanted, but his clients must take what the manufacturer wanted to sell. He thought it would pay the manufacturer to reproduce the blocks of a really good design, and to reserve them for those people who were not striving after novelty. In selecting wall papers he generally found he had to fall back upon an old pattern in preference to the new, although the manufacturers if failing to satisfy him with the current year's patterns generally brought out a book of what they described as next year's patterns. He agreed with the lecturer as to hanging wall paper. It was possible to spoil a room by hanging the paper carelessly and without regard to the centering of the pattern. It so often happened, especially with the older type of house, that it was found a difficult matter to finish off the pattern in an effective manner. It was so much better if the paper-hanger was able to finish off in some corner, hidden by the drapery of a window or something of that sort rather than on some prominent angle where, in all probability, he would be unable to make the pattern agree owing to the angle being out of the perpendicular, producing anything but a pleasant effect. With regard to ladies' fashion papers, he was acquainted with several ladies who wrote articles on wall papers, but he generally found that when they wanted advice for themselves on the subject, they consulted some professional man. He had found that where a paper of a particular tint had been chosen it was sometimes spoilt by the kind of paste used, and in regard to the latter he would like to hear the views of others. He did not know what the composition of the paste used by paper-hangers was, but it was often very unpleasant both to sight and smell. In some country houses, a black mould had appeared on the walls, and after investigation they had come to the conclusion that it was a fungus, induced by damp generated by the organic matter in the paste. From the health point of view, he thought they ought to be able to devise something better than size wherewith to coat their walls. The best size, he believed, was made from fish skin ; what the worst size consisted of he would not venture to suggest, but it occurred to him that to coat walls with such organic matter was acting on anything but hygienic principles. With regard to stripping off the papers, most of them had had struggles with the builder or decorator, who made a practice of covering up all old papers especially when their prices were cut very fine. There were many causes of dampness in walls and the great thing was to trace the origin of it. Besides damp rising through the wall there was dampness due to condensation. A damp wall and a smoky chimney were two things which made their professional work a source of anxiety sometimes, because if they succeeded in curing them they got no thanks, and when they tried palliatives and even effected some improvement they were generally told that there was no improvement. He had very much appreciated the remarks of the lecturer, and there were many points about the paper that were worthy of consideration.

Col. F. S. Leslie, r.e., Hon. Secretary, briefly seconded the vote of thanks.

Mr. C. F. A. Voysey (Visitor), in supporting the vote of thanks said, manufacturers were, he found, as bad as anybody in asking for something new. If one took them original designs they enquired whether it was one's latest production, and the date on which it was drawn ; whereas, very often one's earlier efforts were better. He thought one of the chief reasons why there was so much demand for novelty was that one decorator would not have anything to do with a pattern which another firm was using, but wanted a special line of his own. In staircases a very large repeat sometimes looked well and it could be obtained by making a quarter of the design go on one block making four blocks to complete the design. In that way a pattern was obtained which repeated every forty-two inches. With regard to the designing of wall papers he suggested as a method by which one could cultivate imagination and a sense of construction—qualities very important in making a design—that instead of making sketches of flowers in perspective, which never gave a true knowledge of the form of leaves and flowers and growth generally, but which only gave them one view out of millions, they should make diagrams, plans, sections and elevations of them. They would then learn the real shapes. They should take each flower to pieces, and lay each petal down. By that means they got to know them in homœopathic doses which they could digest. Their attention was not absorbed by light and shade, and perspective, but was concentrated upon simple outline, the masses and the voids. They need be nothing more than simple diagrams of form, for which they should go straight to Nature, and they would find in addition to their being extraordinarily useful, that they created more originality. It was a fascinating study, and quite easy when once they had learnt the shape of any leaf or flower, to put it into perspective. Art classes failed, he thought, in that particular, in that they gave students impossible things to draw. It was impossible for anybody to make an exact likeness of Nature; whereas, if they took one leaf and drew it in outline, they will have learnt more than by years of sketching in perspective. He strongly deprecated putting one pattern upon another, although Mr. Morris did it. Only one of the two could dominate and the other was spoilt, and they got confusion, while it was treating one pattern as if it was not worth looking at. The repeat, he contended, was a structural necessity in wall paper designing, and ought to be acknowledged as one of the necessary conditions, and if the repeat was quick enough it gave rythm simplicity and much less inducement to count. Where people had been found to count repeats in their wall papers it was generally because the repeat was at a distance and accidental, and it got on their nerves. A wall paper should not be too aggressive if it was to be a background; they had been trying to make their wall papers the sole decoration of their rooms, instead of remembering that the persons who inhabited those rooms were the real decoration and everything else a background.

Mr. J. W. Sanderson (Messrs. Sanderson & Son, Ltd.) said that the secret of making paper in continuous lengths was discovered by Fishers of Tamworth, who perfected the first long-elephant paper, about 1831, and commenced to make and print wall papers. Potters were the first to put up separate machinery for the printing of wall papers. He was pleased with the sympathetic manner in which Mr. Sheffield had dealt with the subject, which generally took the place of the Cinderella among the arts and was often decried. Wall papers held a most useful place in the art of decoration. Where expense was no object, hand decoration of a very fine type was better because it could be made to suit the room, but where that was impossible and only cheap labour could be employed, he thought no more satisfactory wall covering could be desired than wall paper. Bare walls were bare walls, and where a man had not fine furniture, a good wall paper gave a homely look to a room which would otherwise seem cold and cheerless. He agreed with Mr. Voysey, that if the repeats fell properly and closely the effect was good, the aggravating repeat was the accidental one. With regard to arsenic in wall papers, he thought Mr. Sheffield was whipping a dead horse. Nowadays manufacturers both of colour and paper guaranteed the purity of the materials used. Arsenic, was present in minute quantities in practically everything, but they could be sure that so far as wall papers were concerned the danger did not exist. Most manufacturers had their own highly qualified chemists, and it had been found by minute calculation that if the arsenic in a whole ream of wall paper was extracted and swallowed, one would not be a penny the worse. There was an infinitesimal trace, but it was absolutely negligible. He had a very great admiration of the work of Mr. Morris, who rescued the decoration of the home from the slough into which it had fallen. There was an idea abroad that Morris papers were not so much used as formerly, but he believed that the first daisy pattern that Morris produced sold as well at the present day as it did in 1868, when it was first brought out. The modern house, perhaps did not suit them, but Morris had a large following, particularly in America. There were many pretty patterns on the market, but if a person preferred a bad design it was after all his own concern. With regard to old patterns it had been said that there was a difficulty in obtaining them. Manufacturers ran off their old blocks as long as people would have them, after that it did not pay to run off less than 480 pieces. It was after all a question of the survival of the fittest. It was the public who were at fault. Manufacturers in putting a new pattern on the market, generally found that the third year they cut up more than they sold. The public were the arbiters of what they were to do. Another thing in connection with old patterns was the fact that the rollers were pretty much worn at the end of a year, and it was a question of cutting some ten or twelve rollers afresh if they wanted to keep the pattern alive. The Manufacturers could not help themselves when the sale of a paper would not pay for the re-cutting of the rollers. Novelty was good for everyone, and he believed that a change of wall paper was as good as a holiday to many a man. If they could only get the public to encourage the production of a carefully and well thought-out design he thought the trade were enthusiastic enough to respond to the call. Taking things all round he believed the public were improving in matter of taste and until the jerry builder was abolished the general verdict of a large section of the public in regard to their walls, was " Thank goodness there are wall papers to cover them up."

MR. ANGEL also spoke in appreciation of the lecture, which he said was interesting to everybody who had to live between four walls.

THE PRESIDENT then put the vote of thanks, which was carried with acclamation.

MR. SHEFFIELD in reply briefly expressed his thanks for the leniency displayed in their criticism, and said, that the fungus described by Mr. Freyberg was known to him, but he had not examined it microscopically. In all probability size was a breeding ground for bacteria. Mr. Sanderson had said that he was flogging a dead horse in referring to arsenic in wall papers, but he had qualified his remarks by saying that all pigments and paper now supplied were sold free from arsenic.

# Wall Papers.

BY MR. NOEL D. SHEFFIELD, M.S.A.

## HISTORY.

WALL papers are now universally accepted by all classes of society as a mural decoration for enriching a plain plaster surface. It may not, however, be generally known that they are of comparatively recent origin. It is probable that when first introduced they were intended as cheap imitations of tapestry and other textile hangings.

Wall papers did not come into common use in Europe until the 18th century, although it is very probable that they were used at a much earlier date by the Chinese. A few rare examples still exist in England which are attributed to the Elizabethan period. These are imitations of old Florentine and Genoese velvets and are generally of a flock texture.

Machinery for producing paper in long strips and at a reduced cost was not invented till the end of the 18th century. Before this date, wall papers were all hand-printed on small squares, and they were extremely difficult to hang with good effect, as the surface was marred with innumerable joints. Under the circumstances it is not surprising to find that the older methods of treating wall surfaces by tapestry, wood panelling and stamped leather were not easily superseded.

There is a little work written by John Baptist Jackson, and printed at Battersea, in 1754, that gives some information on the use of wall papers at that period. Although Mr. Jackson may not have intended his booklet to be a humorous Essay, to modern minds it certainly makes most amusing reading. The small book has this imposing title, "An Essay on the invention of Engraving and Printing in Chiaro Oscuro as practised by Albert Dürer, and the application of it to the making of Paper Hangings of taste, duration and elegance. Illustrated with prints in proper colours."

Jackson passes twenty years in France and Italy perfecting his art, and then returns to England, as he modestly remarks: "to enrich the land where he drew his first breath by adding to its commerce and employing its inhabitants, and yet, like a citizen of it he would willingly enjoy some little share of those advantages before he leaves this world." Like many an inventive pioneer of the present day, Mr. Jackson found money "rather tight," and therefore made his printed appeal to the public "in the hopes that the merit of the undertaking may induce gentlemen of taste to look into and give vigour to his Invention and Infant Art." He acknowledges that Albert Dürer, Titian, Raphael, and others, drew their own works on blocks of wood, but states that the manner in which they were done is entirely lost. He takes to himself, however, full credit for his re-discovery, and says that "an Art recovered is little less than an Art invented." Jackson then briefly describes the manner of printing Engraving on copper in colours, and the difficulties of obtaining ten impressions without losing all the elegance of the graving, but by his own method an almost indefinite number of impressions might be taken off without a difference between the first copy and the last. Added to this, he invented ten tints, all of which could be taken off with only four impressions. This attempt, when he submitted it at Paris, was treated as romantic and visionary, especially when he proposed a method by which blocks of wood might stand the power and pressure of the rolling press, which was apparently another invention of his own. Jackson finally applies his invention to the manufacture of "Paper for the hanging of rooms." By this method of printing paper he contrived that the "lights and shades should be broad and bold and give relief to the figures of antique statues; the colours softening into one another with Harmony and repose and true imitations of nature in drawing and design." The printed panels were further to be surrounded with "Festoons and garlands of flowers with great elegance and taste." Landscapes taken from any great master of painting could also be done in this manner, and staircases could even be treated in imitation of stone or stucco. No figure was apparently too large for reproduction, statues being taken off in full length or any size whatever. The reader of this book is then informed that "The person who cannot purchase the statues themselves may have the prints in their place, and may as effectively show his taste and admiration of the ancient artist in this matter of fitting up and finishing his apartments as in the most expensive. It is the choice and not the price that discovers the true taste of the possessor." After having read through all the descriptive matter of this Essay, the reader will naturally be worked up to a state of great curiosity and interest, prior to the inspection of the small samples of wall paper shown at the end of the book. He will find them to consist of a thick paper impregnated with the oily pigment used in printing the design. The subjects illustrated scarcely do justice to the laudatory letterpress. They consist of the reproductions of antique sculpture, busts and full length figures, all printed a dingy stone colour, and quite unlike anything seen nowadays. There are also several landscape subjects ill-drawn and crudely coloured, one being of a lion resting at the base of a large boulder with grass showing in the foreground and a tree in the background; another is of a pheasant at the foot of a stone urn. The most amusing of all, however, is a print of a ruined temple with grass growing from between the stones. This illustration has the following quaint description attached: "This print gives a faint idea of what is to be done in colours with respect to buildings and vegetables in this manner. The ruins of Rome and Athens may be printed and landscapes of any kind after the best masters in any size, and the ground of the paper done in one colour. This will make a lasting and genteel furniture as all the colouring is done in oil and not subject to fly off as in papers printed in water colours."

It is improbable that modern designers will agree with the absurdities of the sentiments expressed by Mr. Jackson.

William Morris was the first to arouse the public from the apathy into which it had sunk during the first period of the Victorian era, and to cultivate an appreciation of well designed interiors.

No one, perhaps, has done more to change a degraded national taste and raise it to a much higher standard.

He adapted designs from Indian, Venetian and old English sources, whilst his own work, although it consisted at first in the repetition of a few floral units, became in due course very rich, both in colour and treatment. Morris, it is said, owed much to a 17th century work entitled *Gerarde's Herbal*. The illustrations in this book are wood-cuts, and the plants are drawn in a very simple and effective manner, resembling very closely the appearance of pressed specimen flowers and leaves.

Many other men have of recent years turned their attention towards wall paper designing. Among them may be mentioned J. D. Sedding, Walter Crane, Haywood Sumner, Lewis F. Day, and C. F. A. Voysey. Original designs are at the moment not much sought after, the tendency being to resurrect the Jacobean, old Japanese and old Chinese textile patterns and to adapt them to modern methods of wall paper manufacture.

### SELECTION.

By the aid of improved machinery the modern cost of production has been lowered to such an extent that papers, which are quite pleasing to the eye, may be bought for a few pence. It is surprising that, with such good and cheap material to choose from, so many atrocious patterns are still on the market, and, sad to say, find a ready sale. The fault lies chiefly with the small Decorator, who also styles himself "Sanitary Engineer and Plumber." He is the individual who has the selection of the papers seen in most of our provincial and suburban homes.

When the middle-class householder wishes his house re-papered, he seldom asks for the advice of an architect. The usual procedure is for the housewife to have some sample books submitted, and for her to choose the patterns from these. She has no idea what the effect of the mass will be, from seeing the paper in the piece and unhung. To her the word "repeat" conveys no meaning.

It is an accepted fact that a cheap paper, well chosen, will give a more satisfactory appearance when hung, than one selected without due regard to the conditions under which it is to be used. Unfortunately the "Nouveau Riche" prefers his papers to be expensive, and novelty is, to him, a *sine qua non.* If there is one phase more than another which marks the demand of the present day, it is this requirement for something new. No one asks "Is this design good and well suited to its purpose"? but, "Is it new"? "Is it the fashion"? This constant striving after fresh effects enlists the manufacturers' commercial instincts upon the side of constant change

This crying for novelty has, however, one good point, as thus many monstrosities offend the eye for but a short time. In many ways the manufacturer leads the fashion, and what he produces the public has to buy. After all, he is but human, so he makes what will sell. If a design, however well executed, is not likely to sell well, it is left severely alone. Nevertheless, if he is a man of taste and discrimination, he will turn out papers of good design in preference to an inferior article.

One great objection often urged against the use of wall papers is the mechanical effect obtained. It is true, paperhangings fall into no folds when hung. They are also a cheap form of decoration easily done, easily applied. The material is common place, the manufacture certainly mechanical, but if a design is well thought out, with good "repeats" and with good colourings, this contention will not hold. To overcome the objection to regular joints, papers have been put on the market with curved or irregular joints, so arranged, that, when hung, they are lost in the mazes of the design.

The Japanese display their great originality and love of variety in the wall papers which are used to decorate their walls and screens. Repetition without any variation is abhorrent to them. They will not tolerate the monotony of a dull uniformity created by mechanical reproduction, and their feelings are nowhere more severely tried than in wall paper designs, because mechanical reproduction is here unavoidable. The force of imagination and ingenuity they display in disguising the effect of exact repetition can only be realized by inspection of the papers, and no description can supply a substitute. William Morris probably had similar sympathies, for his advice is "to mask the construction of our pattern enough to prevent people from counting the repeats of our pattern. If we are successful, we shall obtain a look of satisfying mystery which is essential in all patterned goods."

There is nothing like white painted wood work for setting off wall papers. Even if white paint is condemned as monotonous, at any rate the inexperienced may feel safe by adopting such a paint. There can be no disastrous collision. One leading tint of the paper may often look very effective for the colour of the paint work generally. More than one colour should on no account be used. The practice once so common in cheap property, of picking out two, three or more colours, and reproducing them on the styles and panels of the doors, and on the ceiling cornice and centre flower, must be condemned as thoroughly inartistic.

Before starting on a scheme of decoration, it is necessary to consider the chief decorative points. Take, for instance, the question of pictures. Walls are often hung with paintings so as to resemble miniature Art Galleries. Under these conditions a wall should not be covered with a paper of marked design. There should not be any struggle for ascendancy between the pictures and the paper. In fact, it has been found that a perfectly plain paper makes the most suitable setting. It is owing to this fact that the use of self-coloured papers has increased so enormously of late years. Oil paintings in gilt frames look their best on a plain brown background, whilst engravings and photographs show up well against a light yellow or grey paper. In our Art Galleries it will be noticed that the walls are often covered with a dark coloured burlap or arras, fastened on battens. This, undoubtedly, makes the most effective background for pictures, but , in private dwellings, such a hanging is apt to harbour dust, and, on hygienic principles, is not to be recommended.

In choosing wall papers to suit particular rooms, notice should be taken of the lines of the patterns as well as the colours, always bearing in mind the elementary fact that a pattern in marked vertical lines tends to increase the apparent height of a room; whereas, a paper with a horizontal effect tends to make the room lower and longer.

The ladies' Fashion Papers give some weird hints to would-be amateur decorators as to the selection of wall papers. Thus: "The Dining Room must be made cosy; never cold and cheerless. The feature of the Study must be repose and comfort. The Morning Room is to have a cheerful paper. The young ladies' Boudoir should have something dainty and simple," and so on *ad nauseam*. The following is a typical example from a popular Journal circulating among a public with small incomes. "A charming effect can be made with a rose silk flock paper (note the economy, 40/- per piece), rose-coloured Aubusson carpet, add to this a really comfortable Chesterfield settee smothered with downy pink cushions, a few specimens of choice French furniture, some delicately coloured engravings of cupids and flowers, and what a charming setting we shall have for the dainty beauty of "My Lady Fair." What a pretty piece of absolute nonsense.

Compare it with the simple advice given by William Morris, "Have papers with pretty patterns if you like, but if you don't, I beg of you quite seriously to have nothing to do with them, but white-wash your walls and be done with it."

### MANUFACTURE.

It is a much debated point, whether or not design can be taught, but it may be as well to point out here, that there are many theoretical and practical questions affecting the production of a good wall paper design, that can only be mastered by a careful study of the principles of manufacture involved. Manufacturers are offered by the score, designs good in themselves, and often possessed of freshness and novelty, which are nevertheless useless for their intended purpose, being in scale or treatment utterly unfit for reproduction. The manufacturer does, as a fact, often buy the designs as they stand, but before printing the paper they are, in all probability, handed to a practical draughtsman to re-draw and otherwise render fit for reproduction. Work so treated is apt to lose the charm that might have recommended it in the first instance.

There are several varieties of wall paper manufactured, the prices ranging from 3*d.* to 40/- per piece.

"**Machines**" is the word applied to all papers printed by machinery. They comprise quite 90% of the whole production of our mills. Numberless are the varieties of effects produced. From 1 to 30 colours can be introduced into one design, and the backgrounds obtained by the aid of specially engraved steel rollers, with or without colour, are too numerous to mention.

"**Pulps**" are the commonest description of paper on the market. They consist of the pattern printed direct by the machine on the paper, the colour of the paper being used as the background. As this paper is usually of the flimsiest description, great care must be exercised during the operation of hanging. This line of goods is chiefly used by the speculative builder, and although some really passable designs and colours are produced, yet the most blatant find the readiest sale. Some of the Lancashire Mills turn out a line called "Specials," which are absolutely the cheapest class of paper made, the excuse for its manufacture being, it is said, an attempt to stop foreign firms from dumping goods in this country for practically the cost of carriage.

"**Satins**" is a term applied to papers having a smooth polished surface, the general effect being of a certain resemblance to satin. The result is obtained by the application of finely ground French chalk to the paper, which is then polished by machinery. Upon the surface so produced the pattern is then printed.

"**Micas**" or "**Satinettes**" are papers having grounds treated with a composition of which mica forms a part, an iridescent surface thus being obtained.

"**Wool Flocks,**" also called "Velvets," are printed in a pattern of some adhesive substance, upon which is sprinkled finely ground dyed wool, a relief effect being the result, the depth of the relief varying at will. As these papers are very expensive, they are seldom stocked by the manufacturer, but are made to order only.

"**Silk Flocks,**" are similar to wool flocks, except that a silk powdering is used in place of the wool. The ground is usually of a mica finish. The manufacture of this class of wall paper is almost entirely in the hands of the French, and the great expense of production prohibits its general use.

"**Ingrains**" are a cheap self-coloured paper with a rough surface produced by the application of a hair flock. The best are manufactured chiefly in Scotland. Those made in Germany are very apt to lose their colour.

"**Silk Fibres**" are also a self-coloured paper and are of English manufacture, the price of these being higher than that of Ingrains. They are not nearly so liable to fade. The paper is of superior quality. Manilla, rag and blotting paper waste are used in their composition.

"**Metal Papers**" have a very small sale nowadays. The Japanese are said to have a trade secret whereby the colour of the metal will last for years, without even tarnishing.

"**Bronzes**" are the cheapest form of paper in which metal appears. They are made in a variety of colours, varying from gold to copper, green and blue.

**"Gilts"** are the higher grade of metallized papers, and they are often embossed. The purity of the metal used determines the quality of the paper. In some cases the metal is of a common grade and quickly becomes discoloured, whilst in the better class pure gold leaf is used, which retains its colour for years.

**"Sanitary Papers"** are printed in oil colours. They are not, however, a great success, as they are not sufficiently firm to permit of being washed often. If they are twice sized and varnished they can be cleaned more readily, and will then stand really hard wear.

**"Hand-Printed Papers"** are printed from wood blocks. The manufacture of this class is reserved for papers of a higher quality and price.

**"Stencils"** which were very much to the fore a few years ago, are chiefly in demand for friezes.

As the well-known wall coverings such as Anaglypta, Lincrusta-Walton and others are not strictly speaking wall papers, their manufacture need not be described.

When wall papers were all printed by hand in small lengths, any small well-lighted workshop might suffice for their production, but modern methods of manufacture necessitate large works and complex machinery. It would be impossible to-day for an infant Company to embark on wall paper manufacturing without a large capital at its disposal. Unlike many other manufacturers, the paper stainer is not called upon to scrap his machinery every few years on account of it being out of date. Fortunately for him, there has been very little change in the design of wall paper machinery during the last thirty years.

The method of printing machine-made goods is briefly as follows :—

The rollers—one for each colour—on each of which a portion of the pattern is outlined in brass filled in with felt, are in contact with revolving drums, on which are stretched blankets that pick up the pigments from colour troughs. The rollers then transfer the colours to a continuous roll of paper which may be any length from 500 to 1,000 yards in length, which, as it leaves the machine wet from the process of printing, is automatically picked up by an ingeniously arranged series of rods that take the paper to ceiling level, from which position it hangs down in long folds. The rods and paper are then carried by slow moving parallel bands to an artificially heated drying room, through which the rods travel, the paper gradually losing its moisture until it emerges quite dry by the time the far end of the room is reached. The services of still another machine are now called into requisition. The paper is passed through this machine and automatically cut with string at every twelve yards. The cut pieces are then caught up and tightly rolled, and after being stamped and packed by a boy are ready for conveyance to the showroom.

The method of printing papers by means of blocks worked by hand calls for little description. The patterns are now cut in blocks made of sycamore. Formerly, pear wood was used, but this was found too expensive. It has been found that blocks 21 in. square are the easiest to handle, though for special purposes the size may be increased. As each colour has its own block, great care is required to ensure accurate printing, especially if many colours are to be used. Before actual printing is started, the paper is ready cut into twelve yards lengths.

Stencil patterns are cut on thin zinc sheets, though various other materials have been tried, but with less satisfactory results. As the sheets have to undergo much handling before a sufficient quantity of paper is produced, the ties forming the pattern are apt to break and have to be soldered. It is an essential in the designing of wall paper stencils that bold ties are introduced.

The mixing of colours is a most important branch of wall paper manufacture, as the combination of two antagonistic pigments may result in discoloration or complete obliteration of the design when printed. Aniline dyes are now chiefly used, and are sold under a guarantee from the colour manufacturers as free from any arsenical compounds.

### ARSENIC IN WALL PAPERS.

Arsenic in wall papers has until recently been a common cause of prolonged ill health. Fortunately, arsenical pigments are now rarely used. In the works of medical jurisprudence and the medical magazines, numerous instances of poisoning by means of arsenical papers are to be found. The symptoms produced appear to vary greatly, mention being made of loss of sleep and appetite, nausea, bleeding at the nose, asthma, and intestinal mischief. Poison by arsenic being cumulative, the severity of the attacks varied with the amount of arsenic contained in the pigment, and the length of time that the inmate was exposed to its influence. As much as 17 grains of arsenic has been discovered in a single square foot of paper. Now, although arsenic is sometimes given internally for certain skin and other diseases, the dose is only from $\frac{1}{60}$ to $\frac{1}{12}$ of a grain. The capacity of such a paper as the above for poisoning will readily be apparent.

The most dangerous preparation that was employed in manufacture was Scheele's green or arsenite of copper. This pigment is usually confounded by workmen and termed Brunswick, Vienna or emerald green. The colour is very brilliant and lasting, and a great temptation for manufacturers to use it is its cheapness. Aniline dyes, especially red, contain much arsenious acid or white arsenic. Certain other colours have been found to contain dangerous quantities of arsenic. Blue, mauve, red and brown often yield a considerable amount, and some white papers are heavily loaded with it. The arsenical compounds are made to adhere to the paper by size, which when dry cracks and peels off and numerous particles of the poison get into the air as dust. The dust on the shelves in rooms in which the wall paper has been found to be coloured with Scheele's green has repeatedly been examined and found to contain arsenic. Poisoning arises owing to the unconscious inhalation by the inmate of fine particles of the pigment. One authority says " Arsenical compounds easily volatilize and become diffused in a gaseous condition." Another disputes this, and states that "arsenic is not volatile under 360° Fahrenheit."

A rough mode of ascertaining whether or not a paper is coloured with arsenical green is to moisten it with a solution of ammonia. If arsenite of copper is present the ammonia will turn the paper a dark blue. Another rather more elaborate test known as Reinsch's test is as follows: Cut two or three square inches of the paper into small pieces, and place them in a good sized test tube; add water until the tube is one-third full, and then one or two teaspoonfuls of pure hydrochloric acid and a small piece of copper foil; then heat the test tube for a few minutes over a spirit lamp, and arsenic, if present, will be deposited as a black or dark steel-covered coating on the copper. A mere tarnish of the copper must not be accepted as sufficient evidence, but there must be an almost complete obliteration of the colour of the copper.

### PAPER HANGING.

The tools employed for paper hanging are simple and not very numerous. They include cloth or roller, short and long shears, trimming knife or cutting wheel, straight edge or cutting board, smoothing brushes or smoothing roller, paste brush and pail and a size kettle.

An English paper hanger generally uses two or three knives and a couple of pairs of shears. The shears are used if the paper is to be hung lapped, and the knife if it is to be hung butt. The smoothing brush is not much used, linen cloths with which to press down the paper taking its place. The trimming knife is specially made for the use of paper hangers; it must be strong and with a very keen edge. Some men prefer an ordinary shoemaker's knife instead of a special cutter.

There are a variety of trimming machines on the market, chiefly of American make, some designed to cut the paper while dry, whilst the greater number are intended for the paper after it has been pasted. These machines, which are mostly of the rotary class, will cut much more quickly than by hand, and require but little skill to work them.

Rollers are of two kinds, seam rollers and smoothing rollers. Seam rollers are usually from 1¼ in. to 2 in. in width, and are made of rosewood, ivory or rubber. Smoothing rollers are generally 8 in. wide and are made of polished hardwood, and it is usual to have them covered with a layer of thick felt, over which is placed a layer of muslin.

The essentials of a size kettle are, that it shall not be likely to burn by accident, and that the size shall be kept warm for some length of time.

Before actually hanging the paper, the number of pieces required must be known. An experienced man can estimate this at a glance as accurately as if by measurement. A simple calculation will give the number of pieces that are to be hung. It must be borne in mind that the size of the pattern chosen has much to do with the number of pieces to be used. The larger the pattern, the greater the waste. A piece of English wall paper is 12 yards long and 21 inches wide. This gives an area of 63 square feet or 7 square yards. French papers are 9 yards long and 18 inches wide, and contain 40½ square feet. In the States the measurements are 8 yards long and 18 inches wide, and contain 36 square feet or 4 square yards.

Having ascertained the number of pieces required, the paper is next trimmed preparatory to hanging. The Englishman invariably trims his paper dry, but the American method is to cut the paper after it is pasted, with the special object of saving time. For inferior work, this, undoubtedly, has its advantages, though for high-class papers and superior hanging it is not to be recommended.

The preparation of paste is a simple matter. Wheat flour is considered the best for the purpose. Unless gilt papers are to be used, a small quantity of alum is added. Alum is inclined to turn gilt papers a dark colour. Sometimes a little borax or carbolic acid is added to the paste to prevent insects from eating through the paper. It is essential that boiling water be used in the preparation of paste. A solution of dextrine is sometimes added in order to give additional adhesive power.

New walls are often only brushed down with a broom before applying the paper, but, in order to make a good job, it is necessary to well size the walls. Size also diminishes the absorbing power of the paper.

It is essential in the interests of health that all old papers be stripped off before the new are hung. In the cheaper class of work it is a very common practice to repaper over the old paper, thus perhaps covering up years of accumulated filth. Such a practice cannot be too vigorously condemned. The local by-laws should render it obligatory on the part of the property owners to strip off old paper before re-papering.

Although, strictly speaking, it is the work of the plasterer to repair broken or damaged walls, the paper hanger will generally "make good" slightly damaged surfaces himself, with plaster of Paris or Parian. All rough patches should be rubbed level with sandpaper. Good results cannot be obtained unless the surface to be covered is well prepared and smooth. In new work, if the plasterer has done his work well, nothing except a coat of size is required. The uneven surface of an old wall can often be overcome by covering it with lining paper. On a new wall white lining paper should always be used preparatory to hanging expensive papers so as to prevent any chance of discoloration. When heavy embossed papers are used strong brown paper should be hung as a lining.

Many an admirable design can be spoilt, if hung without judgment. Often, although the actual hanging is good, some prominent feature of the pattern is placed so as to render the general effect absurd. A large bunch of flowers may be quite out of the centre of a chimney breast, or else clumsily brought into an angle of the room.

By a little ingenuity, a clever paper hanger will give to a room a much superior appearance than can one who has exercised no judgment in selecting the best position that the paper should take on the walls. In turning the corners the paper had best be cut, instead of continuing the strip, as most internal angles are not true. When the paper is hung with a lapped joint, it is important to remember that the raised joint be turned away from the eye of a person entering the room.

Nothing is more detrimental to a paper than hanging it on a damp wall, and it is extremely difficult to deal with damp. If wet places show on a ground floor it is usually due to the damp-course being omitted. To cover the walls with a damp resisting lining will only drive the mischief higher. The only real remedy is to have a damp-course inserted. Some walls are always slightly damp, so under these circumstances a lining of tinfoil will be found necessary. The tinfoil is so thin that it can be pasted on the walls like paper. This makes a thoroughly effective remedy. There is a German patent for damp walls consisting of a lining paper covered with a coating of shellac, the shellac-ed side being pasted to the plaster work.

The shrinking and expansion of boards due to atmospheric conditions render it necessary to carefully apply well stretched canvas before hanging the paper.

To get paper to adhere to a painted wall is often difficult. A remedy that is found to be effective is to mix ½ lb. of ordinary washing soda to a gallon of water and apply a coat of this mixture to the paint. When quite dry, a coat of size is then given and the paper is hung in the ordinary way.

Although papers can be purchased ready varnished, they are seldom used, as it is difficult to hang them with any measure of success. By far the best plan is to hang the paper first, and, when dry, to twice size and varnish it. Two coats of size should always be given, as in case any portion of the paper is missed during the application of the first coat, it will be rectified by the second. The varnish shows up as a dark mark on any un-sized portion.

In these days of inexpensive papers it is not often necessary to clean all over the wall surface. By the time the paper has reached such a condition of dirt, most people will prefer to have the room stripped and re-papered. A good paper will last for years, and most manufacturers state that a good paper will outlast a painted wall. Accidental marks, such as grease marks or smoke stains have often to be removed, as they may occur on a newly papered wall. To remove a grease spot, proceed in the same way as is done with a suit of clothes. Take a piece of rather thin blotting paper, press it against the spot, and then hold a hot flat-iron against it. The iron is to be as hot as possible, but scorching is to be avoided. The heat will melt the grease and draw it out into the blotting paper. Repeat the operation several times until the spot has altogether disappeared. For cleaning smoky papers the best method is the well-known "dry bread" process. As some papers clean so much better than others, it is as well to select some little visible spot to experiment on, in order to ascertain if the rest of the walls will stand the ordeal. It is as well to remember that no paper which is at all damp can be cleaned. A dry day should always be selected, and, if possible, the room should be artificially dried in addition.

After infectious illness, it is often necessary and sometimes compulsory, to strip and re-paper the walls. The walls should then be washed with a solution of perchloride of mercury (corrosive sublimate) in the proportion of $\frac{1}{6}$ oz. to a gallon of water, with the addition of $\frac{1}{4}$ oz. of hydrochloric acid. This mixture can be applied as a wash to the walls and ceilings with an ordinary painter's brush. After about 12 hours the surfaces should be washed with warm water to remove the mercury.

### Wall Paper Trade.

The British wall paper trade is supreme, the productions from our mills being used throughout the world.

Foreign manufacturers are strenuous in their efforts to obtain a footing in this and other countries, the most aggressive being the Germans. In past years there has been no enthusiasm in our trade for German papers, partly from their widths and lengths being so different from our own home productions, but now the German manufacturers find it profitable to print in English sizes. The number of German mills now represented in this country is far greater than formerly. American manufacturers have not been so successful. They have tried to dump some of their own productions here, but with very poor results. The French houses of the higher class have long had an established footing in England, but on account of the high quality of their productions, their papers are far from cheap.

One of the most striking features of the trade during the past few years, has been the number of pattern books issued to the public. These books are produced at great cost, and the labour and care exercised in their compilation is very great. A large and comprehensive selection is required for the most ordinary purposes, and this demand has therefore to be met. Instead of the public being asked, as formerly, to choose their papers from the rolls stocked on the racks of the builders' and decorators' shops, pattern books are now considered as the best means of facilitating a quick and easy selection. Many small traders will not now stock papers, but find it more profitable to sell from books.

Most of the large manufacturers have sumptuously fitted showrooms, in a convenient and accessible district, for the display of their stock. The rooms are well lighted, both by natural and artificial light, so that the effect of papers both by day and by night can be seen. Some of the leading lines are hung on the walls in large panels, so as to give the general effect of the paper when in position. Every opportunity is given the public to select appropriate papers, and the high-class manufacturer is therefore not to blame if these opportunities are neglected, and inartistic homes result.

# The Question of Wall Coverings.

A very timely paper was that recently read by Mr. Noel D. Sheffield, before The Society of Architects, on the seasonable subject of "Wall Papers." It is not too late to be of service in scheming the details of spring renovations, which are not all in furious operation in Easter week, although that is the period when decorators are working double tides. It is, in any case, graftifying to find that this subject is being taken up more seriously by architects, who, with rare exceptions, are apt to leave it too much in the hands of the specialist. The latter, we are sure, would be genuinely glad of a more liberal expression of architectural opinion in the matter. We are not yet very remote from a short-lived period during which, owing to the appalling degradation of taste in Wall paper design, the architect was inclined to give it up in despair, and to recommend that all walls should be painted, rather than papered with monstrous designs which exhaled poison and fostered putrescence. If not entirely prejudiced against paper, he was wont to give his clients some such advice as that which Mr. Sheffield attributes to William Morris, whose name is seldom omitted from any discussion of the subject. Morris is credited with saying, "Have papers with pretty patterns if you like; but if you don't, I beg of you quite seriously to have nothing to do with them, but white-wash your walls and be done with it." That advice evidently antedated the introduction of sanitary washable distemper or water-paint, which many people now prefer to paper, because, while it gets rid of pattern, and thus simplifies choice, it also afford excellent opportunities for the display of taste in colour and tint, and at the same time is beyond all suspicion of noxious emanations or of harbouring uncleanliness. Nevertheless, among the vast majority of people paper is infinitely preferred; and of late years the marked improvement in its design, and the exclusion of arsenic from its manufacture, enable the architect to recommend it with a clear conscience. Moreover, he has other resources which his predecessors might well envy him. Wall-coverings are not restricted to paint or paper; and where richness of effect is desired, there is a wide choice of design and material ready to hand. These fabrics, by the way, although apparently representing the most recent form of mural decortion, really hark back to the earliest method of covering walls—that of hanging them with tapestry. Wall paper is of comparatively recent origin, and was hardly known in England until late in the eighteenth century, when it began to supersede the wood panelling so familiar in Georgian interiors.—*The Architects' and Builders' Journal.*

# Unity in the Profession.

*The Builder* in a leading article in its issue of February 28th, makes it clear that its aim and policy in the future will tend towards fostering that unity in the profession which the architectural bodies are all promoting, though at present in some cases from divergent points of view.

After paying the tribute which is rightly due to the R.I.B.A. as the senior architectural Institution, our contemporary continues: "But while holding these views we know there are still outside its membership those who are as yet unaffiliated with any professional society, and the members of another independent professional body, many of whom honestly differ from its policy and are perhaps not as yet convinced of the importance of union in securing the objects we all wish to see achieved.

### The Institute and the Society.

"We hold it as a hopeful sign that negotiations were entered into between the Institute and Society with a view to union, for, although those negotiations were for the time being without direct result, we hope to see them resumed at some future time with the happy result of a union by common consent.

"To weigh and criticize the relative sizes of majority and minority and to discuss the points of difference may be necessary if conflict is unavoidable ; it is unnecessary, mischievous, and beside the point if, as we believe, unanimity may be reached through the gates of wise counsel.

"The greatest duty which lies before all of us is surely to work together for the common good, to secure the best conditions in which to practise our calling in the interest and service of the public.

### Registration.

"With regard to the question of Registration, the Royal Institute has recognized the general wish which is so strongly marked in the provinces for a measure which will give the profession some protection, and will enable them to carry on their work under more advantageous conditions than at present.

"The main difficulty lies in the fact that such a measure as would be really efficacious is almost certain to arouse the opposition of powerful interests, and that any measure which is likely to obtain legal sanction seems unlikely to be such as can greatly further our interests.

"In this as in many phases of life we are apt to condemn as being luke-warm those who see the obstacles, but it is surely unwise to go into a conflict without fully estimating our adversaries' strength and resources.

"However, the difficulties which exist are being honestly considered and discussed, and we hope that good may in the end come out of it, and that the legitimate wishes of the profession will be met, if not wholly, at least in some considerable measure."

# The Education of the Architect in Great Britain.

Mr. Fernand Billerey in the course of a paper on "Modern French Architecture," read before the R.I.B.A., made some interesting observations on architectural education.

We take the liberty of quoting the following from an abbreviated account of Mr. Billerey's paper in *The Builder*, of March 21st. His remarks are of particular interest at the moment in view of the recent opening in London of an Atelier of Architecture, conducted on the French method.

The French agent-voyer, or village surveyor, says Mr. Billerey, in the report referred to, will plan a mairie as a central feature, flanked by a boys' school on one side and a precisely similar girls' school on the other ; windows will be equally spaced, features symmetrically disposed, no regard will be paid to aspect ; whereas in England a man of similar calibre will set to work as the Gothic builders did, considering each element of the design independently rather than in relation to the whole.

This naturally does not apply to the best men of either country, but is indicative of the natural mental attitude of the two peoples.

In England, though there is no lack of means of education for architects, there is want of co-ordination between them which tends to weaken their efficiency and prevents that unity of purpose which is important for the student ; the tendencies of his elders in practice are so varied that his mind may be a sort of Tower of Babel, from which confusion cannot be cleared. Doubt does not trouble the French student, he knows only one school and goes to it.

It has been often said that French architects are taught to adhere to old French traditions, which would be a compliment if true ; but it can be shown that French architecture has passed through evolutions of style as numerous and varied as our own architecture ; buildings of to-day do not resemble those of thirty years ago, still less those of 1820 and 1830.

There may be traditions of setting to work, but no traditional rules or dogmas are known. French tuition does not offer university teaching, does not teach, in fact ; and no system of proportion either in relation to mathematical figures or correspondence of angles is practised.

The greatest and most important of traditions is that of working in common in a studio under the guidance of a master. The school keeps alive the experience gained in former generations, and each generation adds its quota to that which has gone before it. The young student will perhaps gain more from his companions than from the master ; he will, while doing mechanical work, hear discussions from others on their schemes, and can compare these with the corrections of the master. Learning to draw as the child learns to speak, he learns the grammar, which is the

*By kind permission of the "Daily Graphic."*

Labour and Refreshment at the Atelier, 16, Wells Mews, W.

logical arrangement of the elements he is dealing with, and later on the art of composition. The mere logic of common sense, sincerity in the means of expression and building forms the technique of French teaching, and the school provides him with the technique which teaches him to express his ideas.

The school itself does not teach, but keeps the interest alive in the studios by providing the different degrees or medals for which the student has to compete ; it provides the Government diploma, prizes of a similar nature to the Pugin and Tite, and, above all, the Prix de Rome.

The latter, the greatest achievement he can hope for, will give him not only a kind of glory, but a living, for while work is not guaranteed to him on his return from Rome, if he used his time there well he will not be kept long waiting. The State or City of Paris will, on the advice of the official institute, possibly entrust him with the design of a monument or the care of an important building, which will keep him going.

The new British Prix de Rome, with the necessary co-ordination between other prizes offered, will prove sufficient to induce students to work together in greater numbers. The late M. Guadet has expressed his sense of the value of the work done by the French school by saying : " I only wish that the school may remain true to its beautiful and noble mission, which is not to teach art, but rather refrain from teaching."

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## The A. A. and the B. A.

### A National School of Architecture.

Mr. Cart de Lafontaine in the course of some suggestions for increasing the usefulness of an architectural association, make some interesting remarks on the Beaux Arts methods. The Council of the A.A., he says, have entrusted me with the task of organizing an exhibition of French drawings, in conjunction with the Société des Architectes Diplomés of France, which will be the first exhibition of its kind held in this country or even in France, I believe. It will be of very considerable interest, as it is intended to show by a selection of prize and other drawings the work done at the Ecole des Beaux-Arts of France, from the entrance examination, through the " second " and " first " class of the school, to the drawings submitted in the final examination for the diploma granted to successful students by the French Government. I also hope we shall be able to include working drawings by some of the leading French architects of the present day.

The scheme has aroused considerable interest in Paris, and a number of well-known French architects have signified their intention of coming over for the opening day of our show.

I hope to be able to arrange a return exhibition of some of our students' work, and the Royal Institute of British Architects have kindly informed me that they will do all they can to assist this proposal.

I tell you these things we are doing as illustrating some ways in which an architectural association can help forward the cause of architecture in England.

Perhaps you think that there is not a very clear connexion between an exhibition of French architects' drawings and the advance towards a national school of architecture in England.

It has been suggested to me that we have quite enough of French methods already, and that this exhibition will still further denationalize our native art.

With this pessimistic view I do not in the least agree, for consider what the effect of this exhibition will be. For the first time in England we shall have the opportunity of seeing for ourselves the result of a thoroughly organized training in " the mistress art " ; we shall see the result of training students to reason in terms of architecture, and then I hope we shall be able to learn wisely, for we have in the Architectural Association School the germ of a national school on thoroughly sound English lines of which we have reason to be proud.

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# Correspondence.

## To the Editor of "The Journal of The Society of Architects."

SIR,—As it does not seem likely that " Registration " will become an accomplished fact in the very immediate future, I should be glad to know if in your opinion it would be possible to effect one of its aims by concerted action on the part of Architects themselves.

A real and rapidly growing evil, which is having a most demoralizing effect on the prestige and success of our profession, is the practice adopted by many builders throughout the country of preparing plans for houses, alterations, etc., and supplying them to building-owners; it is quite a common thing to see on a builder's letter heading—" Plans prepared."

If it be possible to unite Architects in a determination under no circumstances to invite tenders from builders who are addicted to this habit it would be stopped.

If the various Architectural Societies could be induced to act in harmony with us in this matter, an exceedingly powerful appeal to members of these bodies could be made.

Trusting that you will bring your influence to bear on this matter,

Northampton, *March 22nd*, 1913. FRANK S. REYNOLDS (*Member*).

[We understand that in one district, at least, the local Architects have taken action in the manner suggested as a protest against the practice referred to, and that the leading builders in the district supported them. We do not, however, think that builders, as a body, have any desire to encroach upon the functions of an Architect, but we shall be glad to hear the views of other members on the subject.—ED.]

# The Influence of Electricity on Planning and Design.

A writer in *The Electrical Times* some months ago suggested that if it is a fact that every religion has envolved its own distinctive style of architecture, such a potent force as electricity ought to leave a heavy imprint on architecture generally, and some particularly on the planning and design of domestic and commercial buildings.

What has electricity done to change their form ? What will it further do ? Are the questions he asks and answers them by saying that the conservatism of both architect and householder is so deep-rooted that little or nothing has been done in the smaller type of house. Take artificial lighting, for instance. Is it not monstrous when one comes to think of it, that the means of rendering an interior visible should be left out of the reckoning when the interior is first fashioned and adorned ? What do we find in the case of natural lighting ? From sunrise to sunset we require daylight, and the ancient architect concentrated the best that was in him upon the fashioning of a window ; he gave it many forms and adornments on it, until the window in itself typified the school of the architect without need for further enlightenment. That, however, was in the good old times when architects were born geniuses. Nowadays we make men architects by a sort of standardizing process. To see the result, walk through the principal streets of London any day. Everyone of those buildings is the work of a trained and experienced man, mighty seldom of a genius, hence one looks not for imagination. Now unalloyed experience did not fashion the horse-shoe arch or the Doric style ; it never designed a new feature for new conditions except by copying or adapting something already experienced. Hence we may have to look quite a long time for the influence of electricity on architecture.

Light creates the surroundings for man's eye, just as much as nourishment supports man's body.

"But," one hears the practised architect objecting, "show me where is the room for me to spread my bursting imagination. I can see absolutely nothing in electric lighting, cooking, or heating to alter my plans."

Yet the architect, to-day, is prepared to sacrifice considerations of prime importance in order to indulge his fancy. The proposed rebuilding of Regent Street is quoted as a case in point. The opinions of the Regent Street shopkeepers concerning the proposed plans were very antagonistic to them. "Useless lumps of stone occupying useful space," says one. "Everything depends on the run of the eye," says another. Another remarks that from certain points of view a spectator would see nothing at all but stone, and so on. Well, here is the architect deliberately outraging the first desideratum of this special type of building, and he does it in the name of his sacred imagination. The illuminating engineer and the window-dressing artist should enter a joint protest. These frontages, if they are to attract, should be an array of sweetness and light, reflecting a cheerful illumination from jewellery, hats, feathers, and fabrics on to the crowd of window-gazers that pass by. And has it occurred to the architect that, by means of an inverted moulding, even his columns might be illuminated ? It must be remembered that the night display is often everything ; other considerations must bow to it. There is the reflected lighting of the frontages—or direct lighting specially accommodated ; there is cornice and detail lighting over the counters ; display effects should be studied outside in the stone galleries, they have a far-reaching appeal. How will the first or second floor windows have regard to the public lighting outside ? There are possibilities in these fine shops for some exquisite dreams in the way of indirect lighting—relieved, perhaps, by exposed lights here and there.

It is not always indirect lighting that has to be provided for, though generally it will now prevail. Suppose, for instance, that it became essential in any one case to imitate the stalactite roof effect of the Alhambra. The architect would do so, but would he provide means for setting an electric jewel in each of those protruding mouldings ? Of course he would not.

The lighting would be an after-thought, consequently this ideal method of treating such a special case would have to be abandoned.

There are many other points and possibilities that the architect would do well to ponder over, there are ideas that the electrical engineer unaided cannot develop, such as concealing the source of artificial illumination.

Then again, shall we always have point lighting or even lighting from concealed points ? Might not tubular lighting affect designs if it came into fashion ? Suppose a mercury-vapour type of lamp with a good spectrum and a remarkably high efficiency were invented. This might alter the case again.

It is always assumed that the source of artificial lighting must be placed internally. But there is a type of building which has made everything else subservient to window surface with a view to obtaining every possible c.p. of natural daylight. In such a case it might sometimes be preferable to place the source of artificial light externally also.

Here is another consideration where the disappearance of fume-emitting agents, such as oil, gas, candles, and coal might seriously affect architecture. We have very lofty rooms at present. Custom has prejudiced us against low ceilings, but our great-grandfathers liked them well enough. Now, with ventilation artificially promoted and with no fumes, the need for all this air space over our heads disappears ; sentiment only remains. Where seven storeys are possible at present, might not eight storeys easily be accommodated ?

Take, now, the suburban house. It has been suggested that the heating could be carried out by convectors working at comparatively low temperatures, permanently fixed and so disposed as to raise the temperature of the filtered fresh air, as it enters the rooms, to the desired degree. Exhaust fans attached to ventilating shafts taking the place of chimneys, or a central fan of larger capacity to which all ventilating shafts would lead, would ensure sufficient air circulation and ventilation without draught. The windows would be air-tight, and need never be opened, and the doors when closed would seal the openings. Briefly, the idea would be a modified " Plenum " system adapted to domestic conditions.

In a house scientifically heated by electricity it would be merely for sentimental reasons that one ever opened a window. In the winter one would not wish to exchange the evenly heated air inside for that outside, laden with damp and germs, and at a much lower temperature. In the summer, on the other hand, it would be possible for the ideal house to be cooler and more comfortable than in the shade temperature out of doors.

Any such drastic alterations in design must however await the coming of the all-electric age, and of more enlightenment. Architects have not yet learned to provide for the water-tank and gas-meter properly, they still run water pipes in positions where they must inevitably freeze.

The best idea for accommodating wires, and pipes, and conduits is, perhaps, a central shaft. Along this all supply systems, whether for electricity, cold-water, or hot-water should rise, branching outwards at each floor. With the disappearance of our chimneys, such a central shaft may become imperative, in any case for ventilating purposes. Certainly, if the air were warmed at all in winter, it would be needed. And where better could wires and pipes be placed ?

But how much longer is the coal burning grate to remain a stock feature of British bedrooms ? How long will it be before every builder provides even special chases for electric conduits, much less a special shaft ?

Take a collection of residential flats—the coming thing. What will be the effect of electricity there ? It enables the flat-holder to carry out any light cooking with a remarkably small amount of trouble ; consequently, his kitchen stove will disappear, and with it go kitchen and scullery.

Within a generation or two accommodation will have to be found in every chief living room for a telephone set and a fan—amongst other things electrical. They are fairly heavy things ; they must not be exposed to falls. Now, on the other hand, by this time the fireplace, and consequently the mantelpiece, will have disappeared. The table is unsuitable, for the cloth must be laid and removed. The fan should preferably draw fresh air through a grating. Here are distinctly new conditions to be catered for. At first, the architect will shift the duty on to the house-furnisher. In the end he will absolutely have to do something.

One may conclude that if little hitherto has been accomplished to model the face of architecture to electricity, it is evident that much must be done in the future. Electricity demands accommodation for its lighting system, special arrangements for heating and cooling. It abolishes the fireplace, mantelpiece, and chimney, simplifies roofs, and lightens the weight upon foundations. The domestic kitchen and scullery disappear or are revolutionized; the bathroom and hot-water system also suffer a change. Telephones, fans, and convectors call for some adaptations here and there; in large houses the electric motor will assert itself for many purposes.

These, and other requirements that one could mention, should jointly effect some very sweeping reforms in domestic dwellings. But so far electricity has made much less impression upon our architecture than the Redskin's religious convictions made upon the fashion of his wigwam.

## Official Competence.

"In these days of inquiry and investigation into administrative economics it is not surprising to learn that there are those who have come to believe that wise building is a serious business, a business demanding the highest order of competence, integrity and executive ability, as well as an appreciation of the refinements of the art of Architecture. In State and municipal buildings there have been many examples of incompetent administration of the public funds, by politically appointed officers, that there has developed an earnest desire to establish a new order of things, and to endeavour, if possible, to insure that the great responsibility of planning and erecting public buildings shall be borne by those only who have been proved fully qualified, and whose selection shall be a guarantee that the convenience, health, and safety of the public will be properly safeguarded, and that the public funds will be disbursed with a minimum of extravagance and waste.

"A Bill has been prepared for presentation to the legislature of the State of California, looking to the establishing of a State Architectural Commission, consisting of qualified Architects and Engineers, and providing for the employment of a Supervising Architect under the control of the Commission. It is intended that the Commission shall be a substitute for the present office of State Architect, and it has been recommended by the Southern California Chapter of the American Institute of Architects, which is urging this legislation, that the members of the Commission shall serve without compensation.

"This would seem to be a timely suggestion for consideration by the legislators and executives of other states, particularly by Governor Sulzer of New York. It has been represented to the Governor that, as the office of State Architect is one of great responsibility, involving the expenditure of millions of dollars of the public funds, the incumbent should be the sort of man whom any individual or corporation would feel justified in employing to conduct important operations and disburse large sums. The Governor has expressed his entire sympathy with this view, and has initiated an investigation to the end that the aforesaid ideal may be realized. He is to be congratulated upon his broad and public-spirited attitude toward this important problem, and the legislators of the State of California should immediately see the force of the example before them, and weigh its importance as bearing upon the matter which they are about to consider.

" After all, the theorem is so simple that it is almost axiomatic. Wise leaders in every phase of industrial or commercial life would refuse to trust their invested capital and the health and happiness of their employees in the hands of the incompetent, and the ordinary business principles which should govern the executive management of a great state differ only in degree from those of commercial life. Every state has its responsibilities for the care of helpless humanity—the deaf and the blind, the mentally deficient and the criminal classes. The proper housing of these, each class presenting a different problem from the others, requires and should receive the thoughtful consideration of those specially trained minds which are possessed only by Architects of wide experience. It is not enough that the unfortunate wards of the state be given sufficient nourishment and protection from the elements. Their environment should be such as to make for their physical and mental gain and, where possible, for their ultimate restoration to health and happiness.

" Is this a task for the incompetent ? " *Journal American Institute of Architects.*

## Register of Students.

The following candidates have been admitted to the Register of Students by the Council of The Society of Architects :—

| | | |
|---|---|---|
| BICKERTON, WALTER CRANE | .. | 16, Lower Oxford Street, Castleford. |
| HILL, WILFRED JAMES | .. | Green Lane, Redruth. |

# Wolverhampton & District Architectural Association.

## Interview with Mr. W. J. Oliver, M.S.A., President.

*The Midland Counties Express* in the course of an article by its Special Commissioner on his interview with Mr. W. J. Oliver, M.S.A., says, the average man may not at any time stop to think about the different organizations and societies which exist in every town. He sees the names quoted occasionally, but passes the matter over with a quiet indifference. When it comes to a society of bakers, who can refuse to knead the flour and make our loaves, or to an organization of railwaymen, who can hold up the train service, the average man is bound to think. This is characteristic ; most people need something in the nature of a shock before they begin to think or to look below the surface of things.

A little thought, for example, will show that there are many organizations in our midst which, though working quietly, are doing really useful work. Yet they are seldom heard of in the newspapers. One of these is the Wolverhampton and District Architectural Association, which was formed about the year 1901. The objects of the Association, which, I think, has too long been " hiding its light under a bushel," are to foster a spirit of fellowship between the architects in practice in the Borough and District, and at the same time deal with matters arising in connection with and in any way affecting the profession and the interests of the individual members. These surely are very laudable objects. Members of a profession are as greatly in need of protection as those engaged in a trade. By the bye, amongst the things that many people fancy themselves quite capable of doing is to prepare plans for and to design a villa residence. Herein lies a point of importance to the architects. They need to be protected from the operations of unprofessional dabblers.

A question with which the association is dealing, said Mr. Oliver, is that of Registration.

" This and other associations are in sympathy with the idea of registration of all architects. At the present time architects have to compete with those who are not professionally trained. Unfortunately, anyone, without any previous training whatever, and without having served his articles or any time in an office, is allowed to put up a building and call himself an architect. One of our objects is to deal with this kind of thing."

Here, whatever the public may care about æsthetic questions, is a point of direct interest to them. The principal bodies, namely, the Royal Institute of British Architects and The Society of Architects, have under consideration a Bill for presentation to Parliament dealing with this matter of the Registration of architects. Obviously, it is only by virtue of the support of provincial organizations that the hands of those who are moving in this direction can be strengthened.

"We want to put a stop to incompetence," Mr. Oliver added. "Also, we want to establish and maintain a reasonable level of accomplishment, and see that that level is reached by those who undertake the very responsible work of architecture."

In this way, of course, the public will be protected from the possible blunders of unqualified men. I have said enough to show that the public benefits in other directions from the influence and work of the association. While offering to Mr. Oliver congratulations on the honour which his colleagues have conferred, I would also express the hope that a period of increased usefulness lies before this admirable organization.

## Devon and Exeter Architectural Society.

### Presidential Address by Mr. E. Coath Adams, M.S.A.

Mr. E. Coath Adams, who has been re-elected President of the Devon and Exeter Architectural Society, makes some interesting remarks on the question of professional unity, and suggests that in times of depression in architectural matters, we should turn our minds to such matters as "setting our own house in order," giving attention to our Societies, improving the status of our profession, and generally raising our position as a body of professional men in the eyes of the public, with a view to educating them to a knowledge of the necessity of the Architect, and a higher order of the true principle of the beauty of Architecture.

To do this, it is first necessary for unanimity amongst ourselves, and it is through such Societies as ours, if conducted with dignity, that in time it may be possible to accomplish such things and realize our hopes.

The first principles and objects of this Society are to promote the union and professional integrity of its members, to secure an adherence to honourable conduct in practise of the profession, etc., etc. Then let us all learn to observe these rules, for they are, in my humble opinion, as important to the Architect as the knowledge of Architecture itself. Then, gentlemen, if this is our aim, we should, one and all, be loyal; a united Society. And might not it all be summed up in the proverb, "Do unto others as you would they should do unto you." We have young men coming along under our tuition and guidance, Assistants in our offices, Students of this Society, and who, sooner or later, will take our places. I trust before then they will see our profession receiving that recognition and consideration which it deserves, and is due to it.

Our Society is in alliance with the R.I.B.A., and with all respect to that governing body, I feel compelled at times to ask, could they not do more, and should they not do more, for us in the provinces? I believe I am correct in saying the allied Societies throughout the country are in favour of Registration. The Provincial Architects are asking for it, and the majority of Architects of the United Kingdom wish for it; yet as far as the Institute is concerned, we are further from it to-day than we appeared to be this time last year. At our Annual Meeting, we passed an unanimous resolution in favour of Registration; a copy of such resolution was forwarded to the Institute; our only reply is an acknowledgment of the receipt of same. This to me is most unsatisfactory.

In the presidential address to the Royal Institute of British Architects, Mr. Reginald Blomfield is reported as having said: "There had grown up a fairly general consensus of opinion that Registration in some shape or another was desirable—not only in the interests of Architects, but in the interest of the Public," and advises that the object of a Registration scheme should not be to make Architecture a close profession, regardless of professional skill, etc., etc. Their object was to put a stop to incompetence and to establish and maintain a reasonable level of accomplishment, and to see that that level was reached by those who undertook the very responsible work of an Architect. Of course this was so. It is the same with the Medical and Legal professions—and is this the only object we have in view? We in the provinces know better, much to our discomfort. They seem to forget every other idea except jealousy, and a fear of having to admit a few men, who may not come up to the standard, but in a couple of generations this would all of a consequence find its own level.

The Society of Architects are, however, promoting a Registration Bill to be submitted to Parliament—I wish them every success, and our thanks are due to the Society.

There is another matter in which the Royal Institute could help the allied Societies, and this is by roping in, in some way, all members who practise in the area covered by an Allied Society, by bringing them under the influence and control of that Society, and looking to that Society to report all irregularities; in so doing, they would strengthen the Society, as well as themselves and the profession generally.

Would it be too much to suggest that the Royal Institute and The Society of Architects might join hands thus far for the good of the cause?

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## Students' Quarterly Competitions.

### Quarter ending April 30th, 1913.

ESSAY ON "THE TRAINING OF AN ARCHITECT."

The Essays must be delivered at the Society's Offices not later than 6 p.m. Wednesday, April 30th, 1913.

For general conditions see February *Journal*, 151 *ante*.

# The Registration Movement.

## Increased Provincial Support.

The question of registration, says Mr. Ernest R. Sutton, F.R.I.B.A., in his Presidential Address to the Nottingham Society of Architects, is bound to be much in evidence this session, owing to the Council of the R.I.B.A. having a large majority of its members pledged to support registration. It is, perhaps, worth while to review the question, and see just where we stand. Registration has been before the profession more or less prominently for many years, even before the birth of our society; but no definite plan of action was suggested until The Society of Architects made registration the keystone of their policy. The R.I.B.A. were urged by a small section of their members to pursue a similar policy; this has been done for some time with varying enthusiasm, according to the personnel of the council. In 1903, I think it was, the registrationists formed a strong committee, and nominated for the council a group of men committed to their policy. They were successful at the election, and in 1905, a Bill was drafted and presented to the members of the Institute. This Bill was, however, rejected.

In 1908, the question was again to the fore, but it was obvious to all that if a Bill was to stand the slightest chance of becoming law the scope of the Bill must be considerably widened. With this object in view another class of members was created—the Licentiate. It was also proposed to join forces with The Society of Architects, and a Bill was drawn up for The Society of Architects to be amalgamated with the R.I.B.A. The new Bill was prepared, and in January of this year was presented to the members. There was strong opposition to the amalgamation of The Society of Architects, and an amendment was carried "referred back to the council for further consideration." At the first council meeting of this session a strong representative registration committee was appointed to consider and report on the question. What conclusions this committee will arrive at, it is impossible to say, but I am of opinion that a Bill will be drafted on such lines that it will be acceptable to all classes within the walls of the Institute.

As I have on several occasions spoken against registration, I should, perhaps, state that I am now strongly in favour of registration, and one of my chief reasons for this change of attitude is that I fail to see how we can set up a high degree of education unless we keep before us the advantages of registration. It is impossible to exaggerate the importance of education. We find on every hand, in every walk of life, a higher standard of education is demanded, and it is essential that the architect of the future shall be thoroughly trained in his art, and of a higher educational standing than in the past, if the status of the architect is to be maintained, so that he may take his proper place in the group of learned professions.

# Statutory Registration of Engineers.

Mr. Arthur Valon, the President of The Society of Engineers, in his inaugural address, referred to the suggestion that, by statutory registration, engineers should be placed in a similar situation to that occupied by members of the legal and medical professions. There has arisen in recent years a widespread conviction that, while it is all very well to lay down elaborate systems of education which are believed to be necessary for those aspiring to become engineers, and to provide every opportunity for engineers in practice to keep themselves abreast of scientific progress, it is only reasonable and proper to ensure that those who have spent time, energy, and money in qualifying themselves thoroughly for their work shall not, at the end of it all, find themselves in no better position than unqualified persons who have done none of these things. The grievance is a real one, and one for which some remedy ought to be found.

Mr. Valon's view on the necessity for organization was based upon the dependence of the welfare of the community upon a foundation of engineering science. "It cannot for a moment be maintained that the material comfort or the intellectual level of the mass of the population has been diminished since the application of mechanical science to industry," he said, "and it seems to me that the best hope for a reduction in the hours of labour, and an increase in the amenities of existence enjoyed by the working classes, will rest in the continual improvement of engineering processes. Progress must depend on the personnel of the profession, and anything which tends to take away the attractiveness of an engineering career must also tend to diminish the supply of recruits. It may, for various reasons, not decrease the quantity, but it will inevitably adversely affect the quality, and thus deprive industry of the men upon whom progress chiefly depends."

In regard to art in relation to engineering, Mr. Valon said: "As to the effect of industrial operations on the localities in which they are carried out, we have, I am afraid, not much ground for hoping that the verdict will be favourable. The responsibility for this is not one which rests entirely, or even chiefly, upon engineers. How far economic considerations should be subordinated to the preservation of the amenities of a district I am not prepared to determine. That their preservation is worth much effort and expenditure I am convinced. In travelling through the industrial area it is plain to see how easily much of the ugliness and squalor could have been avoided. We have, however, good reason to believe that the improvement of engineering will itself provide a remedy for the ills that have arisen in the course of its development to the present stage."

# The Society of Architects.

### VISIT TO PARIS AT WHITSUNTIDE, 1913.

*Preliminary Programme (subject to alteration except as to date).*

Arrangements are in hand for a party of the members and students of The Society of Architects to visit Paris and Rouen, at Whitsuntide.

This will be the first foreign visit made by the Society since that to Belgium in 1891. Friends may be introduced, and it is hoped that ladies will participate.

The party will be divided into two sections, of which the first will leave London (Charing Cross), at 10 a.m., on Friday, May 9th, so as to reach Paris that evening at 5.20 p.m., travelling via Folkestone and Boulogne; while the second section will leave London (Waterloo), at 9.50 p.m., on Friday, May 9th, and travel via Southampton and Havre, reaching Paris on Saturday, May 10th, at 11.33 a.m.

Saturday afternoon, and Monday, May 12th, will be devoted to a series of official visits to places of architectural interest, such as the Cathedral of Notre Dame, the Galleries of the Louvre, the Opera House, and the Hotel de Ville. Whit Sunday will be left free.

On Tuesday, May 13th, and Wednesday, May 14th, visits will be paid to Chartres and Fontainebleau, for which, it is hoped, special facilities will be given. These visits are optional, but tickets must be applied for at the same time as those for the general tour.

The party will leave Paris on the morning of Thursday, May 15th, and the last two days will be spent at Rouen, where it is again anticipated that special facilities will be accorded. The return journey will be made so that the first section will reach London via Boulogne and Folkestone, about 10.45 p.m., on Friday, May 16th; and the second section, travelling via Havre and Southampton, about 10.15 a.m., on Saturday, May 17th.

Full detailed programme will be issued to those who join, together with the necessary tickets, about three days before starting.

SPECIAL NOTE.—Those belonging to either section who cannot spare the whole week may return direct from Paris on the evening of Whit Monday, reaching London on Tuesday morning.

### TRAVELLING AND HOTEL ARRANGEMENTS AND COST.

Travelling will be second class throughout, except between Dover and Calais (first section), which will be first class; while for a small extra payment, first class on boat can be arranged for between Southampton and Havre (second section). This is recommended, the first class accommodation on the boats being excellent.

Details of the cost, which includes the porterage of luggage between stations and hotels, and the charges for admission to places of interest officially visited, will be found on the application form which is being issued.

From arrival in Paris till the time of departure, accommodation will be provided in good hotels, including three meals per diem, but no meals will be provided on the outward and homeward journeys.

At that crowded season of the year, it may be necessary that two, or even three, beds should be placed in a few of the rooms. Those who have no objection to this arrangement should intimate accordingly when applying for tickets. Separate bedrooms can be secured on payment of a small extra charge. Hotel tips, wines, and similar personal expenses are also extra.

Special cheap return tickets will be obtainable from most railway stations in England to London, in connection with the visit, and vouchers enabling these to be secured at the local booking offices will be posted to members of the party, together with the tickets between London and Paris, three days before starting.

In certain cases, members who join the second section of the party and live on the London and South Western Railway route, will be able to join the boat at Southampton, and have through tickets issued to them from their homes. Requests for this should be made on the application forms, any small difference in cost being subsequently adjusted.

Applications to join the party together with a remittance for the total sum must reach the Secretary of The Society of Architects, 28, Bedford Square, London, W.C., *at latest* by the first post on Wednesday, April 23rd, 1913.

Further copies of this Programme together with application forms can be obtained from the Secretary.

# The Society's South African Branch.

## Visit to the Johannesburg Municipal Markets and Abattoirs.

A tour of inspection over the New Markets and the Municipal Abattoirs was recently made by members of the South African Branch of The Society of Architects. About one hundred and forty architects attended the visit, including members of the Society from the whole of the Transvaal. The Town Engineer, Mr. G. S. Burt Andrews, M.S.A., and his staff, showed the visitors over the buildings, and at the Abattoirs Mr. J. Irvine Smith accompanied the members. Mr. G. H. Murray, Chairman of the Parks and Estates Committee, and Mr. E. Waugh, M.S.A., Borough Surveyor, also assisted in acting as guides to the visitors.

At the New Markets, Mr. Burt Andrews read an interesting address, descriptive of the new buildings.

After referring in details to the many difficulties of construction due principally to the nature of the foundations, Mr. Andrews said that : "Between the foundations for the trusses, reinforced concrete lintols, arch-shaped (Khan bar system), were constructed for carrying the external walls of the building, so that practically the whole weight of the building, except the end and inner walls, is carried on the huge concrete blocks under the roof trusses. The largest of these blocks weighs about 60 tons. The trusses of the main hall, are designed on the three-hinge principle. They are fixed 36 ft. apart. Each complete truss weighs 12 tons ; those in the Fish Market weigh a little over 6½ tons. The total weight of steelwork in the roof of the main hall is approximately 595 tons, and in the Fish Market 80 tons.

### DETAILS OF THE BUILDING.

"To prevent unequal settlement, it was arranged that no brickwork in any portion of the building should be taken to a greater height than 4 ft. 6 in. above completed work. To this simple precaution the absence of even the slightest crack in such a long length of wall is attributed. A good deal of controversy took place about the paving for the floor. Some favoured asphalt, others granolithic, but owing to the possibility of unequal settlement, it was decided to put down a vitrified brick paving which could easily be taken up and relaid without wasting material. They are laid on sand and grouted in cement mortar. The number of bricks used for the paving alone is 280,000.

"The internal length of the main hall is 666 ft. 6 in., and the width 118 ft. The area covered by the main roofs of the whole building is somewhat over two acres.

"The external walls are built of brick and stone, but the greater part of the internal work is of reinforced concrete.

"The cost of the building will be approximately £85,400.

"The design and detail supervision of the work has been carried out by the Architectural Branch of the Town Engineers' Department. Although everybody connected with this large and important building has worked hard and well, special mention should be made of Mr. E. H. Waugh, M.S.A., the head of the Architectural Branch, Mr. Dowsett, M.S.A., Mr. Hill and Mr. Fearnhead, the Clerk of Works. These officials have shown a particularly keen and highly-intelligent interest in the undertaking, and there is good reason to appreciate the good work they have done."

At the conclusion of the inspection of the Abattoirs, Mr. M. J. Harris, President of the Council of the South African Branch of The Society of Architects, expressed gratification at seeing such a large attendance of members of the Society, students and friends. He thanked their Secretary, Mr. D. Ivor Lewis, for his good work in connection with the organization of the visit, which was the first held under the auspices of the Society. He also wished to thank Mr. Burt Andrews and his staff, and Mr. Irvine Smith for acting as guides.

In replying, Mr. Burt Andrews expressed the hope that the visit would prove the forerunner of many more of the kind.

The hope was expressed by several other speakers that the South African Branch of The Society of Architects would arrange for other visits of inspection of a similar nature, the unanimous feeling being that such visits in addition to being educational were a means of bringing architects into closer touch with one another, which would tend to bring about a better understanding amongst members of the profession, and this would be reflected in architects taking a firm stand together, especially where a solid front is required for pushing forward the Union Bill for the Registration of Architects throughout South Africa.

## Students' Visit to the British Museum.

Mr. Godfrey Page, A.R.I.B.A., most kindly took charge of a party of Students of the Society, on March 8th, and explained to them in detail, in an interesting and instructive manner the architectural remains exhibited there. Mr. Page's kindness was much appreciated, and it is hoped that similar visits to other museums may be arranged.

### SKETCHING PARTIES.

The first of the Summer Sketching Visits will take place on Saturday, May 3rd, to Amersham. The train leaves Marylebone Station at 1.20 p.m. The return fare is 1*s.* 4*d.* Those wishing to take part should communicate with the Hon. Secretary of the Section, Mr. Norman G. Harland, 28, Bedford Square.

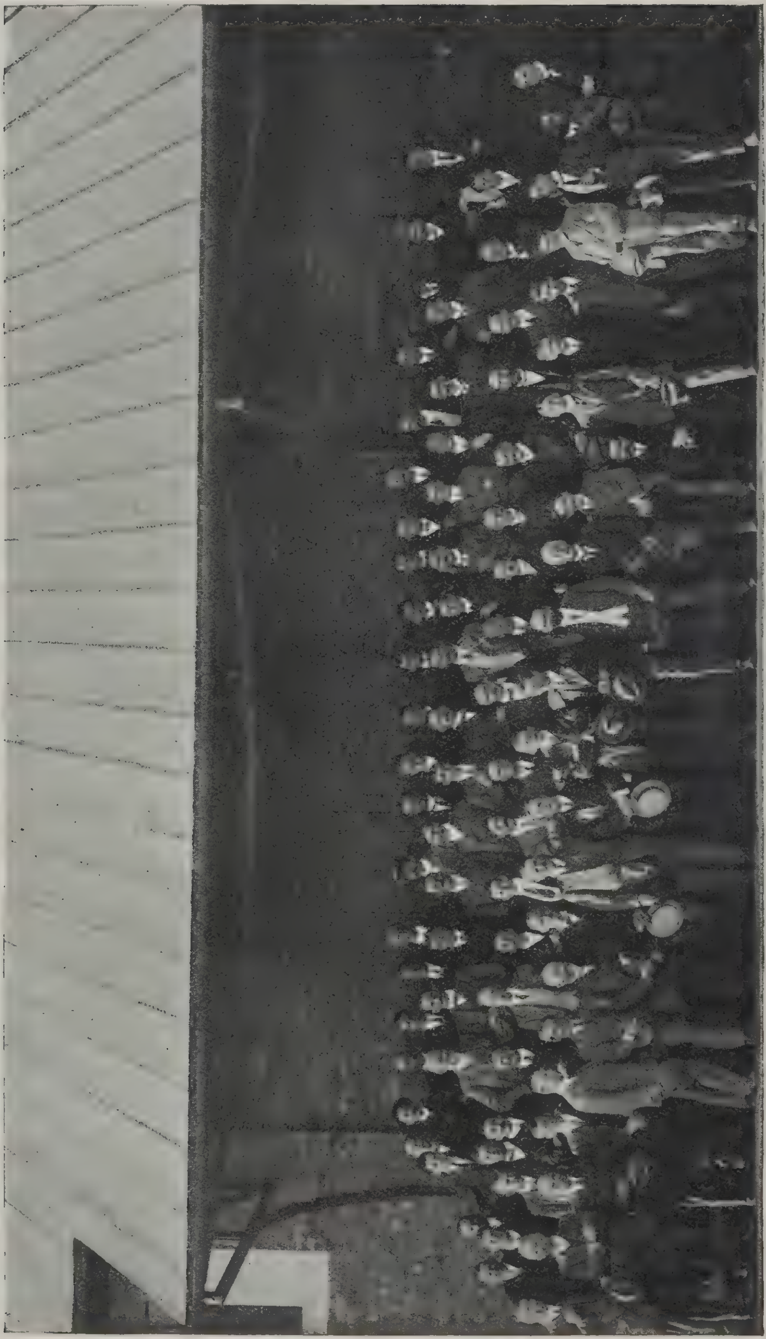

*Photo. F. Brittain, Johannesburg.*

Some of the Architects who visited the Municipal Abattoirs at Johannesburg at the invitation of the South African Branch of the Society of Architects.

# Mainly about Members.

Tubbs.—On Saturday, March 22nd, at 2, Moore Street, Cadogan Square, S.W., to Mr. and Mrs. Percy B. Tubbs—a son.

Mr. T. Overbury, m.s.a., Local Hon. Secretary of The Society of Architects, has been elected President of the Gloucestershire Architectural Association for 1913 ; and Mr. H. Stratton Davis, m.s.a., has been re-elected Hon. General Secretary and Treasurer.

Professor W. A. Scott, m.s.a., has been nominated as President of the Architectural Association of Ireland. We agree with the *Irish Builder*, that no more popular or admirable choice could possibly have been made, and we look forward to a record year of prosperity and usefulness under the Professor's chairmanship.

Mr. H. W. Lockton, m.s.a. (Messrs. Sheppard & Lockton, Architects, Newark-on-Trent), has been appointed Architect and Surveyor to the Newark Education Authority, with permission to carry on private practice. Mr. George Sheppard, late Borough Surveyor of Newark, has recently retired from the firm, and the practice will be carried on by Mr. H. W. Lockton under the same style.

A new Church Institute, in Alexandra Road, Lowestoft, has been erected from the designs of Mr. H. C. W. Blyth, m.s.a., of Victoria Chambers, Lowestoft. It is constructed of steel and concrete, the weight of the roof being transmitted direct through steel stanchions to the ground floor. The Institute consists of two stories, and is Gothic in style, the façade being of red brick, relieved with moulded sills, bands, and string courses.

Mr. M. J. Harris, President of the South African Branch of The Society of Architects, was recently honoured on December 12th, at a dinner given in the Carlton Hotel, by the members of the Johannesburg Jewish Guild, of which he is a Past President. The Chairman in proposing the toast of the "Guest of the Evening," said Mr. Harris had done great work both for the Guild and in other directions, and he expressed great satisfaction that he had been elected as President of The South African Branch of the Society of Architects. The success of the Jewish Guild was mainly due to Mr. Harris' wonderful ability and tact.

In the Lord Chancellor's Court, Mr. Justice Eve, recently decided a case of great interest to property owners, the matter in dispute being the damage to a wall in the Finchley Road, by the roots of trees and the piling up of garden soil, the action being brought by the owner of the damaged wall, and a verdict of damages with costs was obtained. Mr. G. S. Valentin and Mr. Herbert Freyberg, f.s.i., were both retained by the plaintiff, and at the conclusion of Mr. Valentin's evidence the defendant agreed to a declaration to cut back the roots of the trees and to remove the soil against the wall, judgment being entered for the plaintiff for £25 with costs on the High Court scale.

## Concert of Chamber Music.

Music is one of the arts cultivated by some architects, and therefore, the Concert of Chamber Music which is to be held at the Society's Headquarters, 28, Bedford Square, on April 28th, will appeal to members who are lovers of classical music.

The prime mover is Mr. Noel D. Sheffield, M.S.A., whose orchestra may be trusted to give an artistic rendering and interpretation of some of the compositions of Schumann, Rubinstein, Dvorak, Liszt, and Chopin, which will figure on the programme.

Members may introduce friends, including ladies; and as the seating accommodation is limited, those proposing to attend are asked to notify the Secretary in good time, so that arrangements may be made accordingly. Morning dress will be worn and light refreshments will be provided. The Concert commences at 8 p.m.

## Visit to the Building Trades' Exhibition.

By kind invitation of Mr. H. Greville Montgomery, the Society will pay an official visit to the Exhibition at Olympia, on Monday, April 21st. The party will assemble at the main entrance at 3 p.m., and after inspecting the exhibits will be entertained to tea.

## Annual Dinner.

The Society's twenty-ninth Annual Dinner will be held at the Trocadero Restaurant, Piccadilly Circus, on Tuesday, April 22nd, 1913. Tickets, Members and friends, 7/6 each, may be obtained from the Secretary.

## Ordinary Meeting.

The Sixth Ordinary Meeting of The Society of Architects for the Session, 1912-13, will be held at 28, Bedford Square, London, W.C., on Thursday, April 10th, at 8 p.m.

### Agenda :—

1. The President to take the Chair.
2 Minutes.
3. Nominations and Announcements.
4. Ballot for Candidates for Membership.
5. Lantern Lecture on "Westminster Abbey," by MR. CHARLES W. BALL, M.S.A.

THE
# Journal
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*The Society is not, as a body, responsible for the opinions expressed by individual authors and speakers.*

## Official Architects.

### From an Indian point of view.

The profession at Home, says *Indian Engineering*, seems at the present time much exercised on the question of the entertainment of official architects, and this subject was dealt with at some length in the inaugural address of the President of The Society of Architects. In India, where one is so much hedged in by officialism, and has been for a lifetime accustomed to see the best work in the country performed by officials, the strong objection taken to official designing at Home strikes a somewhat jarring note. In the profession of architecture no one thought of coming out to this country, or making himself fit in the country, till Government established a department of official architects when, the lead having been given, a few unofficial architects dropped out of the firmament and may now occasionally be found illuminating the vandalism of our larger cities with their productions. The one thing in British India that has been laughed at is its official architecture, but that was only because it kept no official architects. Now that it does we feel sanguine it will be found that the time is not far when what has been said of its work in other directions will be said too of its official buildings. Nor are signs of this wanting. We take up a Home journal of standing and read in it the following with reference to Mr. Begg's Annual Report on architectural work in India :—"A more creditable series of illustrations than that contributed to this volume we have seldom seen. Mr. Begg, indeed, regrets that he has been unable to publish more; but the twenty-five from which our illustrations are selected embrace, doubtless, representative buildings of all classes—Churches, Colleges, Government and other offices, Law Courts, etc.—and are as creditable as their requirements are varied." This is quite a good symphony and may be taken to be a mere prelude of what will be said later when official architecture has taken a fair grip of the country. One of the objections made to official architects is couched in these words:—" Just when a generation of able men has arisen who have devoted their lives to the study of the more monumental aspect of architecture, we find the growth of a system which threatens to deprive them of their livelihood, and of any opportunity of placing their special attainments at the disposal of the community." If this is the object of the institution of official architects then it is reprehensible because, besides doing an injury to the men in practice, it devolves work on the official which he may be unfitted to carry out. But the point is if this is the real object of keeping official architects, or if the object is not rather to get the every-day work of the department performed artistically and without the cumbersomeness attending the inviting of competitions for every single work required? If the department at Home is not to be trusted to employ outside agency when monumental work is required all we have to say is this is not the experience with Governments elsewhere. When the Federal Government of Australia required designs for its capital city it invited competitions from all parts of the world. When the Government of India wanted designs for New Delhi it did not look to its official architects for them and invited competitions for even its comparatively minor buildings there. When the Victoria Memorial was projected for Calcutta its designs were not entrusted to an official architect but to an eminent designer of monumental structures at Home. And if such a course is pursued in an official country like India it is difficult to believe that any other would be followed in democratic England. The argument that a life of official routine faithfully performed does not foster the development of the imaginative faculties or make for a high standard of skill in design, cannot be held against the complaint constantly made that architects in private practice are overwhelmed with a multiplicity of util)tarian duties that leave them little time for the development of the artistic side of their profession. It is notorious that in official positions there is much subdivision of responsibility and no stinting of staff, so that an architect, if he is worth the name, can find more and not less time to attend to his true functions. The other argument again, that the ablest designers will not hold official positions refutes itself by the obvious deduction that their emoluments in private practice must be higher than any that would be derived from an official position. That the entertainment of official architects does not deprive the profession of work, as a whole, is also obvious since these architects are not specially created but taken out of the ranks of the general body.

# Proceedings.

THE Sixth Ordinary Meeting of The Society of Architects for the Session, 1912-13, was held at 28, Bedford Square, W.C., on Thursday, April 10th, 1913, at 8 p.m.

The President, Mr. Percy B. Tubbs, F.R.I.B.A., having taken the Chair, it was resolved that the Minutes of the previous Meeting, held on March 13th, 1913, having been printed in the *Journal* be taken as read. The Minutes were then confirmed and signed.

Four nominations for Membership were announced. The ballot was then taken, and the following candidates were declared to be duly elected :—

### As Members :—

| | |
|---|---|
| Ashworth, Samuel Bolton, | Hanley, Stoke-on-Trent. |
| Cavanagh, James Charles, | St. George's Terrace, Perth, W. Australia. |
| Cratney, Edward, | 88, Station Road, Wallsend-on-Tyne. |
| Spink, Herbert, | 52, High Street, Windsor. |
| Tufnail, Harry Philip, | 48, High Street, Bognor. |

Mr. Charles W. Ball, Member (Southsea), then gave a Lantern Lecture on "Westminster Abbey."

Mr. Ellis Marsland (Past Hon. Secretary), in proposing a vote of thanks to the lecturer said, that Westminster Abbey was a place of intense interest to all. It differed from the ordinary Benedictine monastery inasmuch as, although the monastery was conducted on Benedictine lines, its re-erection by Henry III. was undertaken with the sole idea of providing a mausoleum for himself and his successors. Again, the East end was on the North front, and owing to his having arrived rather late, he did not know whether the lecturer had pointed out that there was a small door on the East side of the North transept which served as an entrance for the King from his palace at Westminster. Another important fact was that Henry III. completed the Abbey up to the fourth bay of the Nave, the other portion (which was Edward the Confessors' work) remained for about another hundred years. Very little progress was made with the Abbey, as they knew it, during the reigns of Edwards I., II., and III. People were so disgusted with the taxes imposed for erecting Henry's portion of the Abbey that his sons were very loth to continue the work which their father had commenced. About 1292, a very serious fire occurred in the Abbey when a very large portion of the monastic buildings was destroyed, and it was not until something like one hundred years after the death of Henry III. that any very great progress was made in completing the Nave, and then, instead of beginning at the fourth bay where Henry III. left off, the work has started from the West end. It was not until Henry VIIth's time that the Abbey was completed as they saw it to-day. A very hearty vote of thanks was due to the lecturer for his excellent series of views and description of the building.

Mr. R. Goulburn Lovell, A.R.I.B.A. (Vice-President), in seconding the vote of thanks, complimented Mr. Ball upon having introduced a very human touch into an architectural lecture. It had been most interesting to hear of the many little incidents connected with the Abbey which were not generally associated with a lecture of that kind.

Mr. Percy B. Tubbs, F.R.I.B.A. (President), having formally put the proposition, a hearty vote of thanks was accorded to Mr. Ball.

Mr. Chas. W. Ball, in reply, expressed his thanks for the vote of the meeting, and said that he had purposely made his lecture as popular as possible, because he found that ladies were invited, and they were not generally fond of architectural details. He had been called upon at somewhat short notice, as the lecturer who was to have appeared that evening was too ill to be present. Therefore, his lecture was not so complete as it might otherwise have been.

## Kalendar, 1913.

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| **May.** | |
| Thursday, May 1st. .. | Last day for submitting Students' Travelling Studentship Drawings. |
| Saturday ,, 3rd. .. | Sketching Visit to Amersham. Train leaves Marylebone 1.20 p.m. |
| Thursday ,, 8th. .. | Council Meeting. Ordinary Meeting, at 8 p.m. Lantern Lecture, by Mr. E. W. Harvey Piper. HON. M.S.A., on "St. Alban's Abbey." |
| Wednesday ,, 14th. .. | The Society of Architects Lodge of Freemasons, Meeting at the Holborn Restaurant, 5 p.m. |
| **July.** | |
| Thursday, July 31st. .. | Last day for submitting Sketches for Students' Quarterly Competition. |
| ,, ,, ,, .. | Royal Sanitary Institute Congress, Exeter. Society's Delegates: Professor Henry Adams, M.INST.C.E.; Alderman C. Cole, and Mr. William H. May. |

# Twenty-ninth Annual Dinner.

A representative gathering of members assembled at the Trocadero Restaurant on April 22nd, on the occasion of The Society's Annual Dinner. The President, Mr. Percy B. Tubbs, F.R.I.B.A., occupied the Chair. The following were present as the guests of the Society:

Mr. A. S. E. Ackermann, BS.C. A.M.INST.C.E. (Secretary of The Society of Engineers); Mr. Ernest Bird (Master of The Tylers' and Bricklayers' Company); Mr. Ernest J. Brown (President of The Institute of Builders); Mr. Alfred Conder, F.R.I.B.A., F.S.I. (President, The District Surveyors' Association); Rev. W. H. Davies, M.A. (Rector of St. Giles-in-the-Fields); Mr. C. FitzRoy Doll, F.R.I.B.A. (Mayor of Holborn); Mr. Alex. Goddard (Secretary, The Surveyors' Institution); Mr. George Hubbard, F.S.A. F.R.I.B.A. (Vice-President, R.I.B.A.); Mr. A. A. Hudson, K.C. (President of the Tribunal of Appeal); Mr. A. R. Jemmett, F.R.I.B.A., Mr. L. A. Atherley Jones, K.C., M.P., Mr. Brook T. Kitchin, F.R.I.B.A. (Architect, L.G.B.); Mr. H. V. Lanchester, F.R.I.B.A., Mr. Walter Lawrence, Junr. (President of The London Master Builders' Association); Mr. H. Greville Montgomery, J.P., Mr. Philip E. Pilditch (Vice Chairman L.C.C.); His Honour Judge Rentoul, LL.D., K.C., Mr. W. E. Riley, F.R.I.B.A. (Superintending Architect, L.C.C.); Mr. Edwin O. Sachs, F.R.S.Ed. (Chairman of The British Fire Prevention Committee); The Hon. Edward G. Strutt, F.S.I. (President, The Surveyors' Institution); Mr. R. J. Thomas, M.INST.C.E. (President of The Institution of Municipal and County Engineers); Mr. E. P. Wells, J.P. (President of The Concrete Institute); Mr. Herbert W. Wills, F.R.I.B.A., Mr. F. R. Yerbury (Secretary, A.A.).

Among the members and visitors who were present were:

Mr. S. C. Arding, Mr. Ashby, Mr. Robert Astley, Mr. A. A. Atkins, Mr. Chas. W. Ball, Mr. W. Balmain, Mr. W. Banks (City Surveyor, Rochester); Mr. R. Geo. Bare (Past Hon. Librarian); Mr. R. D. Batchelor, J.P., Mr. E. L. Bates, Mr. Frederick Battle, Mr. William H. Battle, F.R.C.S., Mr. Ernest S. Beal, Mr. A. Douglas Bell, Mr. E. A. Billinghurst, C.C., Mr. H. C. W. Blyth, Mr. George E. Bond, J.P. (Past President); Mr. J. A. Bowden, Mr. Clement B. Broad, Mr. W. J. Brown, Mr. Frank Butcher, Mr. C. McArthur Butler, F.C.I.S. (Secretary); Mr. Harold Cane, Mr. Ernest Carless, Mr. Sydney H. Caslon, Mr. J. H. Champness, Mr. Christopher Chart, F.S.I., Mr J. P. Chaures, Mr. W. Lee Clarke, Mr. J. B. Corby, F.S.I. (Member of Council); Mr. W. Cuckney (Borough Accountant, Chatham); Mr. H. L. Cunnah, Mr. F. C. Davies, M.B., D.P.H., Mr. H. W. Davies, Major R. Cecil Davies, V.D. (Member of Council); Mr. S. Everard Davies, Mr. Arthur Davis, Mr. Geo. E. Dickens-Lewis (Member of Council); Mr. William Downs, Mr. Albert F. Drew, Rev. W. D. Driver, Mr. Chas. Dunch, Mr. T. H. Dunch, Mr. A. T. Edmondson, Mr. P. H. Edmondson, Mr. Herbert O. Ellis, Mr. C. W. English, Mr. E. C. Washington Evans, Mr. T. Jay Evans, Alderman J. R. Featherby, J.P., Mr. W. Fenn, Mr. J. Fenner, Mr. J. E. Foreman, M.R.C.S., L.R.C.P., Mr. Arthur T. Franklin, F.S.I., Mr. Herbert Freyberg, F.S.I., Mr. D. Legat Fulton, Mr. James B. Fulton, A.R.I.B.A., Mr. Percy Gleed, Mr. J. H. Godfrey, Mr. R. G. Hansell, F.S.I., Mr. R. C. Harkness, M.B., F.R.C.S., Mr. Maltby Harris, Mr. Gilbert A. Harrison (Member of Council); Mr. T. J. Harrowing, Mr. G. W. Hart, Mr. William Hoe, Mr. Newton Jacks, Mr. Chas. E. Jackson (Member of Council); Mr. J. Jellis, Mr. J. Gwyn P. Jepps, Mr. H. Llewellyn Jones, Mr. Peter Keary, Mr. A. P. Killik, Mr. W. E. Killik, Mr. J. A. King, Mr. A. E. Kingwell, Mr. S. L. Lambert, Col. F. S. Leslie, R.E. (Past Vice-President, Hon. Secretary); Mr. A. S. R. Ley, Mr. Richard B. Ling, A.R.I.B.A., Mr. Douglas Logan, Mr. R. Goulburn Lovell, A.R.I.B.A. (Vice-President); Mr. G. F. Lucas, Mr. F. Morrall Maddox, Mr. J. Graham Mallett, Mr. Ellis Marsland (Past Hon. Secretary); Mr. Herbert W. Matthews (Member of Council); Mr. D. Mason, Mr. A. Y. Mayell, M.R.SAN.INST., Mr. R. H. J. Mayhew, Mr. W. T. McMurtrie, Mr. G. A. T. Middleton, A.R.I.B.A. (Past Vice-President); Mr. E. C. P. Monson, F.R.I.B.A., F.S.I. (Vice-President); Mr. H. C. H. Monson, Mr. Arnold Moritz, M.B., C.M., Mr. Donald J. Moss, Mr. G. Neaves, Mr. J. R. Nolan, Mr. George H. Paine (Member of Council); Mr. W. Paine (Mayor of Chatham); Mr. H. C. Palmer, Mr. Edward J. Partridge, F.S.I. (Hon. Treasurer); Mr. E. Pathé, Mr. Leslie Paton, M.B., F.R.C.S., Mr. Herbert Peacocke, Mr. Rashleigh Phipps, Mr. E. W. Harvey Piper, HON. M.S.A., Mr. J. Presnail, Dr. S. C. Pritchard, Mr. Edward Procter, Mr. F. Reddrop, Mr. J. Reed, Mr. W. J. Renshaw, Mr. C. R. Reynolds, Sir George A. Riddell, HON. M.S.A., Mr. F. A. Roberts, Mr. J. Rooft, Mr. C. Rowley, Mr. J. W. Rowley, Mr. Joseph Rushbrooke, J.P., Mr. Edwin J. Sadgrove, F.R.I.B.A. (Member of Council); Mr. A. Alban H. Scott, M.R.SAN.I. (Member of Council); Mr. J. W. Shaft, Mr. George Sharpless, Mr. Noel D. Sheffield, Mr. H. H. Simmonds, Alderman C. E. Skinner, Mr. J. S. Burkett Smith, F.S.I., Mr. John Spurling, J.P., Mr. J. T. Sweet, Mr. C. H. Taylor, Mr. L. H. Thomas, Mr. N. H. Thomas, Mr. John S. Thompson, Mr. H. Guicharde Todd, F.S.A. (Scot.); Mr. John Todd, Mr. S. Douglas Topley, A.R.I.B.A., Mr. H. Tripe, Mr. Henry T. Tubbs, J.P., Mr. Sydney W. Tubbs, F.C.A., Mr. B. R. Tucker, M.R.SAN.I. (Hon. Librarian); Mr. C. Tuff, J.P., C.C., Mr. Jas. Turnbull, Mr. G. A. P. Waite, Mr. Thos. Wallis, Mr. William E. Wanmer (Asst. Secretary); Mr. William Warman, Mr. Chas. Watkins, Mr. Thomas Webbe, Mr. J. F. Wetherell, Alderman H. F. Whyman, C.C., Mr. Walter C. Williams, Alderman C. Willis, J.P., Mr. W. B. Willmott, Mr. Bert Willson, Mr. Cyril Wintle (Master of The Merchant Taylors' Company); Mr. E. W. Wonnacott, A.R.I.B.A., Mr. William Woodward, F.R.I.B.A., F.S.I., Mr. L. Woolnough, Mr. T. Woolnough, Mr. F. C. Moscrop Young, and others.

The Loyal Toasts, proposed by the PRESIDENT, having been duly honoured, MR. GEORGE E. BOND, J.P. (Past President), proposed the toast of "The Houses of Parliament." Briefly sketching its constitution and development and its present vast responsibilities in every part of the habitable globe, he thought they would agree that the chief aim of their Statesmen, irrespective of party politics, should be to raise up a race of well housed, well nurtured and well educated people, equipped mentally and physically to perform their duties to the best advantage of the State. It was one of the gratifying signs of the times that within recent years many of the most enlightened and far-seeing members of both political parties had realized that existing social conditions were a standing menace to Society as at present constituted and were endeavouring to find a remedy. There was one item of legislation which they as architects desired to see on the Statute Book at the earliest possible moment, and that was the Architects Education and Registration Bill. He was convinced that when the members of the general public grasped its real significance that they would use every effort to secure its adoption. The Society's Bill was designed to give to every member of the public who required the services of an architect, some sufficient guarantee that the person he employed possessed the necessary qualifications to enable him to satisfactorily perform the duties involved in an artistic, scientific and practical manner.

They had with them that evening a gentleman who had taken the greatest possible interest in the subject, who had worked hard for them in the past and who, he was sure, would work equally hard in the future for the purposes of securing the ultimate success of the object they had in view. He was a distinguished member of the English Bar, and an Honorary Member of the Society, as well as a representative of long standing of the House of Commons. He associated with the toast the name of their old and tried friend Mr. L. A. Atherley Jones, K.C., M.P.

MR. L. A. ATHERLEY JONES, K.C., M.P., in response, said he had just heard the Budget speech delivered by his right honorable friend, Mr. Lloyd George, and he could congratulate them upon the facts that no new taxes were to be imposed, and there would be no further adventurous policy in relation to the land. It was a speculative Budget, and there was a serious side to the question, because the National Expenditure had gone up within a decade very little short of 100 per cent., while the population had increased little more than 10 per cent. over the same period. The House of Commons was so large and so unwieldy an assembly that a strict supervision of national finances by that body was rendered very difficult, but a more strict check on the expenditure of the Nation might be obtained by removing the matter from the competing claims of party division, and placing it in the hands of a Financial Committee. Mr. Bond had referred to the fact that there was a Bill before Parliament which it was desirable that the House of Commons should pass, viz., the Bill for the Registration of Architects. He had never hesitated in his opinion that a disciplinary measure of that character was a vital necessity, not only for their profession, but for the protection of the public at large. He saw little prospect under the present condition of Parliamentary procedure of much progress being made. The unofficial member had no real or substantial power in the House of Commons, and the Bill for the Registration of Architects was typical of a number of other measures affecting various sections of the community which would in the aggregate confer more real benefit upon the public than many of those more showy measures which were the outcome of party politics. That had been impressed upon his mind for many years and all that he could say to their President was, that he should utilize the greatest power which could be applied to the Parliamentary machine, and that was, pressure from without. The Society was a numerous and powerful body, and if only those who were in that room were to determine that pressure should be brought to bear upon their representatives in Parliament to ensure the passing of that measure, then he would not despair that within a comparatively short time they would see their desires fulfilled. It was a great pleasure to be among them again and to express his affection for their Society, and his regard for the interests of its members.

HIS HONOUR JUDGE RENTOUL, LL.D., K.C., in a humorous speech proposed the toast of the evening, viz., " The Society of Architects."

The President, Mr. Percy B. Tubbs, F.R.I.B.A., in reply, said it was no longer necessary to argue the question, at any rate from the architects' point of view, as to whether registration was desirable or not in principle, as the profession had expressed itself in favour of the principle. During the last few years a very remarkable change had come over the attitude of the R.I.B.A., which as a body was now pledged to a policy of registration. This was a most satisfactory state of affairs, and one which augured well for the future prospects of unity in the profession.

He understood that the Institute had practically completed the drafting of a Bill, the provisions of which would no doubt soon be made known. He sincerely hoped that the Bill would recognize the principles which the Society had maintained for so many years, viz., that any Registration Bill must protect all vested interests and provide for the Registration of all bona fide Architects at the time of the passing of the Act, and subsequently of such persons only as became qualified to register by passing the necessary examinations.

He trusted that the draft Bill would prove to be of such a character that the Society could give it hearty support, so that a Bill could be presented to Parliament which would be acceptable to the whole profession. In the meanwhile a short circular was being put into the hands of the members of both Houses of Parliament, setting forth the aims and objects of the Bill and pointing out that it was in the best interests of the public that they should be able to distinguish the qualified and the unqualified Architect. Personally, he doubted if there was one member of Parliament in fifty who knew that any one could now put up a brass plate and call himself an Architect; yet this was constantly being done by men without any qualification, and there was no one to interfere. He said most emphatically that this was a condition of affairs that had no right to exist in any honourable profession, and it was obviously a condition that must be altered as soon as possible. It could only be done by the passing of an Act of Parliament, which must be promoted by a united profession.

Turning to the question of Architectural Education, the President referred to the recent establishment in London, through the efforts of The Society of Architects, of the first Atelier of Architecture on similar lines to those attached to the Ecole des Beaux Arts in Paris. The proposal and its inception had aroused the greatest interest in the profession. It was recognized that it was an extremely drastic proposal and one which had immense possibilities in the direction of improvement of the architecture of this country.

There had been considerable misunderstanding which to some extent still existed, as to the part which the Society played in the matter, and as to the constitution and aims of the Committee.

The facts were that it was suggested to the speaker about five months ago, when President-elect of the Society, by some very prominent members of the R.I.B.A., that the Society should take up the question of Architectural Education seriously and see whether the Beaux Arts methods could not be introduced with advantage into this country as they had been, for instance, in America.

After much consideration he decided to lay the matter before the Council of the Society and to suggest the appointment of a Committee of prominent men interested in Architectural Education, to consider fully the whole question, and if they approved of it, to report as to the best way of carrying the proposal into effect. The Council of The Society of Architects at once saw the possibilities of the scheme and a Committee was formed which in due course reported to the effect that it was in their opinion desirable to open an Atelier in London on the lines suggested, that the matter should be in the hands of an independent committee not associated with any British Architectural body, and that the Atelier should be under the direction of Architects trained in the Ecole des Beaux Arts, Paris.

The Council of the Society on due consideration agreed and at the same time guaranteed a considerable sum of money against the expense of establishing the first Atelier.

At the last Council meeting only a few days ago so impressed were they by the progress and the possibilities in view that they voted to the Committee a sum of £100. Now the Society, he said, was composed of business men, and the Council did not give away large sums of money without looking for some adequate return. Its generosity in such matters was that of the business man who desires to invest his money to the best possible advantage. One of the main objects of the Society was the advancement of the art of architecture and the return they looked for was to be able to have been the means of showing the need for architectural education of the character referred to, leading up, as it must do, in his opinion, to the establishment of a National School of Architecture, and possibly to the appointment of a Minister of Fine Arts with a seat in the Cabinet to watch the interests of Architecture, and all the other arts.

However that might be, the Council of the Society were perfectly content to have done as much as they possibly could, in backing their opinion in this respect as they had done on the Registration question.

It might be interesting to know how an Atelier of this kind was conducted. In the first place a student had to prepare in twelve hours a sketch showing his solution of a particular problem. He sat "en loge," that is he was not allowed to consult books or plates or anything else, but just had to find his own solution of the problem, unaided.

Having finished his esquisse he handed it to the Patron, retaining a copy of it for himself, and for the rest of the month he worked up the scheme developing his own ideas with the assistance of the other students. The sous Patron and the Patron who came round periodically during that time to see the progress made, gave advice and made suggestions. At the same time, however, they saw that the original scheme prepared by the student "en loge" was developed and not departed from. When the Patron was in the Atelier the students saw and heard each of the original schemes criticized, and having seen each one developed and the very best made of it, it would, he thought, be agreed that the student would gain an immense amount of knowledge of the particular subject, and as there was a fresh subject every month, great progress would be made. It was not easy, however, to even outline the methods adopted in an Atelier. It had to be seen to be appreciated, and he was sure the members would welcome anyone who cared to call and see over the Atelier, and have the methods demonstrated to them. It was quite unlike an Architectural school or class. The spirit of camerarderie was extraordinary, and all the members were most enthusiastic.

Advantage was taken of every opportunity of combining the art and practice of architecture, as was shown recently when the subject of the competition was an Hotel, and the members of the Atelier were grateful to the management of the Carlton and Ritz Hotels for giving them special opportunities of seeing the whole system of working a first class modern Hotel.

He might just mention that at the wish of a number of Architects, the Committee were admitting members of the profession to membership of the Beaux Arts Atelier. A nominal subscription of a guinea gave them the entre to the Atelier, and the right to take part in certain competitions, which were most valuable exercises in the art of design and composition. There were endless possibilities in connection with this improved method of training Architects, and he felt sure it would be reflected in the architecture of our principal Cities and Towns, and that the extension of these methods would do more to improve architecture in this country than anything that had ever been attempted, which was saying a good deal. But if Ateliers were to be opened in the principal Cities in Great Britain, a large sum of money would be needed, so if there was anyone who had say £30,000 to spare, let him send it along to the Beaux Arts Committee, and the speaker could assure him that it would be used to the very best advantage, viz., that of improving the finest of all the Arts.

The question of the improvement of architecture materially affected town planning and other public improvements, and he suggested in this connection that the time had arrived when serious consideration might be given to the idea which had been mooted, of a circular boulevard all round the outskirts of London. There was a considerable amount of property of which the leases were running out, and which were more or less a liability on the existing leaseholders rather than an asset. The interests in these could probably be acquired for a nominal sum, and it was doubtful if a better opportunity would ever arise for London to benefit in the direction indicated, and he suggested that it was well worthy of consideration by the Road Board and other authorities.

In conclusion he thanked the press both professional and lay for the publicity which was given from time to time to the Society's proceedings. It was a sign, he thought, that the public were materially interested in any questions which dealt with the progress and development of the Art of Architecture.

He had endeavoured to steer clear of any contentious points affecting what might be called architectural politics, as he had already dealt with them at some length in his Presidential address, but he wished to emphasize the fact that The Society of Architects was working according to its convictions in the direction which they thought would best tend to promote that unity in the profession which it was felt was so desirable. Difficulties had to be faced and prejudices overcome, and a wonderful improvement in this respect had taken place during the last few years. He hoped it would not be long before one of the principal objects which the Society had set out to attain, was an accomplished fact, viz., the Statutory Registration of Architects.

MR. E. C. P. MONSON, F.R.I.B.A., F.S.I. (Vice-President), in proposing the toast of "The Guests," said that The Society of Architects was pleased to be able to extend its hospitality to the many prominent and public men and the leading lights of the allied professions who had honoured them with their company. They were particularly pleased to welcome the representatives of the R.I.B.A., whom they looked upon as colleagues rather than as visitors. He urged the necessity for unanimity in the profession before they could hope for the Registration of Architects. He coupled with the toast the names of Mr. Philip E. Pilditch (Vice-Chairman of the L.C.C.), and Mr. Geo. Hubbard, F.S.A. (Vice-President, R.I.B.A.).

MR. PHILIP E. PILDITCH (Vice-Chairman, L.C.C.), said from one point of view he hardly had the right to be looked upon as a visitor, because for the last quarter of a century he had followed the practice of architecture, and he had a son who was studying to enter the profession. The L.C.C., together with the architects of London and the country generally, were doing a great and combined work in administering the Building Acts. Architects' plans were subjected to the greatest possible scrutiny, and he was almost sorry that Mr. Riley, the Superintending Architect, was not occupying his position in responding to the toast, as he could speak so much more feelingly on the point than himself. Their President had spoken of the necessity for the Registration of architects, and thinking of the association of architects with the L.C.C. in its great work of administering the Building Acts, it occurred to him that there was another matter requiring legislation, and that was the codification of the Building Acts. Since 1894, when the great London Building Act was passed, no less than six others had been made law with varying provisions. Prior to 1894, there were several other Acts, and all had to be taken into consideration by the Architects of London.

MR. GEORGE HUBBARD, F.S.A., V.P.R.I.B.A., in response, expressed his pleasure at being present, and his cordial thanks on behalf of the other guests for the hospitality accorded to them.

# Winchester Cathedral.*

By E. W. Harvey Piper, Hon. Member.

FIRST impressions are unfairly unfavourable in the case of Winchester. One of the most glorious of English cathedrals in wealth of historic associations ; the throne of some of the greatest, most masterful, and most scholarly prelates who have influenced the current of our country's affairs and have advanced the cause of education ; an edifice whose fabric presents to us an epitome of all Mediæval styles and periods, and each here represented at its best, as evinced in its massive Norman transepts, its delicate Early English retro-choir, its choir with Decorated fittings and Early sixteenth century screens and fenestration, and its gloriously transformed Perpendicular nave ; possessing, moreover, a septennate of chantry chapels illustrating the evolution of Early Perpendicular into Tudor Renaissance ; a building, withal, containing more monuments of historic interest than any English church, except Westminster and St. Paul's—Winchester has, notwithstanding all, assuredly never known how to make the best of herself.

The Retro-Choir.

We gaze down upon the little city from St. Giles's hilltop, and ask ourselves in wonder —Is *this* the ancient capital of Wessex, the first metropolis of England ? Is this amorphous mass of sprawling, long-lying buildings the mighty minster of Winchester ? From our viewpoint we ill define an edifice with a broad and stumpy tower, that only just clears the main roofs at the crossing ; save for the boldly projecting transepts to north and south and the raking lines of the flying buttresses to choir, there is little to break the skyline, to accentuate the effect, to impart dignity, grace, or beauty. We come down into the narrow and winding High Street to find that the cathedral has eluded us and is hiding between the shops and dwellings, only to be unearthed by threading a narrow and unpromising opening on our left. Now at last we peep athwart an avenue of elms, through which we discern an immense and unbroken nave, ending in a bepanelled front on the right, and on the left in a lofty transept. Yet as we draw nearer, and study the magnified parish church more closely, we realize that we have under-estimated the venerable grey and brown fabric ; and slowly the grandeur of scale, the magnificence of manner in which it has been planned and executed infiltrate into our minds, and we begin to appreciate the solidity and boldness of the Norman transepts, the splendour and stateliness of the Perpendicular nave and choir.

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* A lecture delivered before the Society, March 27th, 1913, and illustrated by about one hundred lantern views, a few from old engravings, and some from photographs lent by the Very Rev. Dr. Furneaux, the Dean of Winchester, and others by C. E. S. Beloe, E. R. Bull, W. Cecil Collinson, F. H. Evans, W. H. Fincham, W. T. Green, J. W. Hodges, Sidney G. Kimber, C. H. Oakden, J. Salmon, J. Stabb, T. M. Weaver, J. Winter and W. Plomer Young.

[*Photo S. G. Kimber, Southampton.*

THE WEST FRONT.

From the days of King Alfred till just after the Conquest, not one, but two, vast Anglo-Saxon churches stood within the close to the north and east of the area covered by the present cathedral, and adjoining the famous Benedictine monastery of St. Swithun. On a fresh site still nearer that establishment Bishop Wakelin built the existing edifice between 1079 and 1093. Wakelin's church extended 40 ft. further westward than the present fabric, being flanked, like Lincoln, with lateral chapels, which were probably intended to be carried up as towers; eastward it terminated just beyond the present ritual choir, three bays from the crossing, in a semi-circular ambulatory, beyond which was an apsidal Lady-chapel, the buttresses of whose eastern end were in a line with the thresholds of the present Chapels of the Guardian Angels and the Langton Chantry, to north and south of the existing Lady-chapel. Of Wakelin's church the crypt, the extremities of the transepts, the south nave wall, and the core of the north nave aisle and of its columns and arcades remain. The central tower fell in 1107, crushing the choir walls and the inner bays of the transepts, and rebuilding was undertaken at once. In 1202, Bishop De Lucy reconstructed the eastern part of the church, extending it three bays beyond the Norman apsidal ambulatory. In the middle of the fourteenth century Bishop Edington began a reconstruction of the nave and its aisles. Pulling down the Norman west front and its transeptal towers, he rebuilt the existing empanelled façade 40 ft. further back, as well as a single bay of the southern aisle, and two bays of the northern aisle. Towards the end of the century his successor, Wykeham, proceeded with the remodelling of the nave, after the fashion of the work carried out nearly a generation earlier in the Abbey Church of St. Peter, Gloucester. Wykeham transformed the seven western of the twelve bays of the south arcade, cutting fresh mouldings on the Norman masonry of the piers, and removing altogether the floor and spandrels of the triforium above. This undertaking was tedious and costly, and the clerestory, as well as the five eastern bays on this side, and the entire northern arcade, were treated in a more vigorous way. The facing stones were cut out and replaced by a casing of Caen stone in the fashionable Perpendicular style. Between 1500 and 1528, Priors Hunton and Silkstede, under Bishop Fox, built the choir clerestory, with its broad and lofty windows and huge flying buttresses. It is also asserted by all writers on the Cathedral that these priors, or one of them, lengthened by a bay the Lady-chapel, but the Dean of Winchester has pointed out to the lecturer that careful examination of the walls at the east end of the crypt and of the lower courses on the exterior of the side and eastern walls of the Lady-chapel will demonstrate that the Early English building extended as far as the present one. What was done to the chapel in the early part of the sixteenth century, therefore, was to reclothe the eastern facade with panelling and to insert in this wall, and in the end bay on the north and south sides, Late Perpendicular windows, the bay being also vaulted afresh.

[*Photo W. T. Green, Winchester.*

NEW BUTTRESSES, S. NAVE AISLE.

The plan is symmetrical, and narrow in proportion to its length, the most conspicuous feature being the wide and deep transepts, with their double aisles. Cloisters and Chapter-house were swept away during the sixteenth century, the former at the Reformation, the latter in Elizabeth's reign, and but scanty remains exist of the Benedictine monastic buildings on the south side of the Minster.

The lecturer invited the audience to accompany him in a perambulation of the exterior of the cathedral, along the north side to the east end, and so over the site of the Chapter-house beyond the south transept and its seventeenth century slype, and then along the south side of the nave back to the western entrance.

The junction of the work of Edington and Wykeham in the western bays of the north aisle of the nave was noted, and on the western side of the north transept a walled-up Norman doorway was pointed out as the entrance by which pilgrims to the shrine of St. Swithun behind the high altar (on the site now occupied by the feretory), passed into the north transept, and so along the north choir aisle to the western end of the retro-choir. At the top of the steps leading down into the south transept (which was strictly reserved for the use of the monks), were placed a pair of wrought-iron gates, now preserved in the north nave aisle, to prevent the pilgrims from going westwards and they left the Cathedral by a small door in the outer walk of the south choir aisle.

Passing the Early sixteenth century facade applied to the Lady-chapel, a halt was made on the south side of the retro-choir to narrate the great works of underpinning carried out during the past seven years at a cost of £110,000, which have added so interesting a chapter to the story of the fabric, and have insured to future generations the stability of the cathedral.

For more than eighty years subsidences and ominous cracks had been observed, especially in the transepts and retro-choir, and these symptoms of impending collapse grew so alarming that in the autumn of 1906 heroic measures were adopted. Mr. (now Sir) T. Graham Jackson, R.A., who was called in as consulting architect in conjunction with the late Mr. J. B. Colson, of Winchester (until his decease some five years ago the architect to the Dean and Chapter), found that throughout the foundations rested not upon the gravel, but upon a super-saturated layer of peat above this, the water it holds being practically stagnant and lying at a lower level than the adjoining river. They further discovered that the Norman builders of the nave and transepts rested their walls on short oaken piles driven into the peat, but that in the retro-choir matters were worse, for the thirteenth century builders, despairing of reaching a solid basis, laid their foundations on a horizontal flooring or raft of beechwood logs. When the present system of main drainage was carried out in the city, the level of the subsoil water was lowered, the result being that both logs and piles were rendered alternately wet and dry and began to rot. But subsidences had taken place during an unknown number of years, and were due to the great weight of the fabric pressing down the raft of beech logs into the soft soil beneath. The whole of De Lucy's retro-choir had, Messrs. Jackson & Colson reported to the Dean and Chapter, slid eastward nearly six inches, and had sunk at the east end by about two feet, and had also heeled unequally towards the south. The inevitable consequences were that not only did the walls of south transept and retro-choir bulge outwards in places by one in twenty-two, but also inclined eastwards, rending the masonry asunder, and imperilling the stone vaults throughout the fabric.

Messrs. John Thompson and Son, of Peterborough, were entrusted with the responsible task of shoring and underpinning the building, with Mr. Ferrar as their local representative, and Mr. Edwin Long was appointed as clerk of works. The vaults were supported by centering, but when the excavations were made for underpinning, the subterranean water revealed itself, filling the holes to a depth of over 10 ft. Mr. (now Sir) Francis Fox was consulted as engineer, and on his advice Mr. William R. Walker, a diver in the service of a firm of private contractors, and who had been engaged upon Government sub-aqueous undertakings at Gibraltar and elsewhere by the Admiralty, and in whom the highest integrity, untiring industry, and constructional knowledge were characteristics felicitously blended, was employed. The external walls being supported by shoring, and the vaults stayed by centering (or in some places taken down and temporarily stored, after numbering the stones), sectional holes were opened 4 ft. 6 in. wide by 20 ft. in length. These excavations were carried down from 25 ft. to 27 ft., and contained a depth of some 10 ft. of water. In this, Mr. Walker descended in his diver's dress and excavated the last eighteen inches of peaty soil. The contractors did not dare to use the pumps to enable the ordinary workmen to remove this last lot of material, as the subsoil water flowed in so rapidly that they would have risked drawing away the soil from other parts of the foundations. Bags of cement were lowered to Mr. Walker, who, working in the dark and under water, laid them side by side, and then cut them open. When the cement was set, the water level was permanently pumped down. Large blocks of cement were laid in courses upon the opened bags, and when these reached the surface level of the water, the bricklayers finished the construction to a junction with the masonry with bricks laid in cement. The whole work was found on inspection, during surprise visits by Sir Francis Fox (who donned a diver's costume for the examinations), to be honestly and soundly executed. The remaining steps of the undertaking were the grouting of the interstices in the superstructure under compressed air with liquid cement, the bonding of all cracks with long ties of Portland or York stone (the walls being further held together with wrought-iron rods, but left at their present inclination), and the grouting and reconstruction in cement of the vaults. Three new buttresses have been built against the south or outer wall of the south transept, and ten new buttresses have been added against the wall of the south nave aisle. These buttresses (as was shown by illustrations) have been admirably designed by Sir Thomas Jackson to harmonize in scale, mass, contour, and colour with the walls that they help to support.

During the progress of the excavations many interesting finds were made. Numerous Roman coins, flanged tiles, fragments of amphoræ and other vessels of red Samian ware, blocks of tiles and tessellated paving, lamps, a crucible, and mortarium were discovered. There were also unearthed pieces of carved masonry and Purbeck marble dating from Mediæval days, including portions of marble which fit into and complete the monument to Bishop Ethelmar de Valence (d. 1261), now at the north-eastern angle of the retro-choir ; and broken remains of two fully-vested effigies of Early thirteenth century bishops, and of an abbess, the stone coffin of a priest, and also the tracery of an Early English screen removed by Bishop Fox from the north choir aisle, and a yard measure of boxwood, marked in inches, half-inches, and quarter-inches of about the year 1500, and evidently mislaid by a workman of the period. The piles and logs from under the walls were found to be in excellent condition where they had been entirely submerged and hundreds of articles have been made by Messrs. Thompson from them for the Dean and Chapter.

The lecturer invited the audience to ascend with him to the leads of the retro-choir roof in order to examine at close range the rich eastern façade of the choir, its clerestory windows and flying buttresses, all dating from the early years of the sixteenth century, and then the inspection was continued of the south transept, of the chapter-house enclosure, with its stout Norman pillars, having cushion capitals at the west end, and its arcaded internal north wall, and thence along the newly buttressed south side of the nave, it being shown that the latter walling is, in the main, Norman, but pierced where necessary by Wykeham's doorways and windows.

[*Photo S. G. Kimber, Southampton.*
THE CRYPT.

## THE INTERIOR.

After the tame appearance of the exterior of the cathedral, it is an agreeable surprise to enter the building and to find ourselves in a vast, dignified, and well-proportioned nave, covered in with a magnificent lierne vault. This vaulting is about half a century later than the remodelling of the arcades, having been executed in the days of Cardinal Beaufort, while some of the carving was added in those of his successor, Bishop William Patten de Waynflete. The vaulting rests on the original Norman shafts, but is considerably lower than the original covering (probably a flat ceiling of the Peterborough and Waltham type), for a visit to the interspace between the crown of the vault and its leaden protection will show that the Norman columns are continued to the very top of the clerestory wall. The proportions of the nave are admirable, the only unsatisfactory features being the feeble balcony which takes the place of the triforium and the shallow and coarse mouldings. By way of contrast, a photograph was exhibited on the screen of the tamely treated nave of Canterbury, erected but seven or eight years later than that of Winchester, each cathedral interior being shown from a similar standpoint.

Having glanced at the minstrels' gallery, here uniquely placed at the west end of the north aisle, a view was shown of the Late twelfth century grillework of the pilgrims' gates, the lecturer expressing a hope that Dean Furneaux and his chapter would have the courage to remove this excellent example of wrought ironwork to its original position at the head of the steps from the south choir aisle down into the south transept, where the original bolt-holes in which the screen leaves were fixed can still be seen.

Several illustrations were given of the huge square font of black Tournai marble, one of seven examples in this country of the type. Popularly supposed to date from Early Norman or Saxon days, the late Dean Kitchin and the late Mr. Romilly Allen demonstrated a few years ago that these Belgian fonts cannot be older than 1160 or 1180. The sculpture on the south and west sides depicts the legends of St. Nicholas of Myra.

Two views were shown of the north transept, where " strength is pillar'd in each massy aisle," and another of a carved capital representing a thirteenth century figure of the sacristan leaning upon his chequer-board in the north-east angle of this transept, a portion once shut off as a disbursing chamber, and then the stairs were climbed to the narrow passages in the triforium and clerestory of the eastern wall of this transept, and so into the dusty space above the nave vaulting, where the story of Wakelin's four days' havoc among the oaks of Hempage Wood, relying upon the hastily given promise of the Conqueror, was retold. The descent was then made to the crypt, and it was pointed out that the conjecture frequently made that certain dwarf columns date from Saxon times must be unfounded, as the Saxon Old and New Minsters occupied other and adjoining sites, while the cushion capitals and bases are of the usual post-Conquest type to be seen in the White Tower of London and elsewhere.

Passing through Sir Gilbert Scott's choir-screen, the richly-carved oaken stalls, c. 1296, were examined, and also one of the misereres, showing a crouching ape. At the foot of the presbytery steps is the coped tomb, traditionally said to be that of Rufus, but much more probably that of Bishop Henry de Blois, 1171, since the grave, when opened by the Puritans, was found to contain a silver chalice and a ring set with a sapphire. Fox's fine screenwork in the presbytery, dated 1525, and his Renaissance casquets, containing the commingled bones of the Saxon kings, were seen. The lecturer also exhibited on the screen many illustrations of the famous reredos, c.* 1480, both in its despoiled condition and as restored and re-statued under the direction of the late John D. Sedding, and subsequently of the late G. F. Bodley, R.A., it being compared and constrasted with the similar and slightly later reredos at St. Albans (c. 1485), also restored about the same time, about twenty years ago, but under the late Sir Arthur Blomfield's supervision. A spandrel of an earlier altar screen, protected till recently by wainscoting, incorporated in the south side of the Winchester screen, was also shown from a photograph.

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* The Very Rev. Dr. Furneaux, who has very courteously read over and corrected the proofs of this summarised report of the address, which was delivered without notes or memoranda, remarks: "Before 1501. This is all that can be said with certainty. The Winchester reredos is probably earlier than the one at St. Alban's."

[*Photo S. G. Kimber, Southampton.*

THE LIBRARY.

Several illustrations of the deplorably low-vaulted Early twelfth century retro-choir were placed upon the lantern screen, and others of the chantries, those of Gardiner 1555, Waynflete 1486, and Beaufort 1447, and views of the Lady-chapel and its fittings and of the Langton chapel, with the dilapidated Tudor chair in which Queen Mary I. sat on her wedding day—an exact copy by the way of the curricle chair used by the Romans during the Empire period. After a cursory glance at Weeks's effigy of Bishop John Sumner, 1869, and at Fox's chantry, 1520, a move was made into the south transept, where the Transitional Norman doorway of the treasury of Bishop Henry de Blois, Sir Gilbert Scott's unsatisfactory monument to Wilberforce—"Soapy Sam"—and Izaak Walton's gravestone in the Silkstede chapel were in turn viewed, and the library and chapter-room on the first floor of the western aisle were visited. Returning to the nave, inspections were made of Harold Browne's tomb, designed by Bodley, and of the plainly treated chantry of Edington. The evening was brought to a close by an examination of the sumptuous chantry of Wykeham, with its restored figures in the reredos and its stately effigy having at the feet three kneeling figures of guardian monks, styled by some imaginative writers, William Wynford, the bishop's mason; Membury, his clerk of works; and John Wayte, his comptroller of scaffolding; but described by Cobbett as "three little children saying their prayers." The effigy in Wykeham's chantry is not, the lecturer remarked, his true monument; to discern it we must come out into the nave itself and gaze above, below, and into the aisles on right and left, drinking in the perfect architectonic splendour and harmony of the entire scene.

# Westminster Abbey.

MR. C. W. BALL (Member), of Southsea, lecturing before The Society of Architects, said that the correct ecclesiastical name of Westminster Abbey was the Collegiate Church of St. Peter at Westminster. Sketching briefly the history of the Abbey, he said that the date of its origin was lost in the mists of antiquity, and that the period of its erection previous to Edward the Confessor's days would probably never be discovered. Sebert had been accredited with having superintended the building of the earliest church on the site of the present Abbey. From Sebert's death in 616, up to the time of Edward the Confessor, a period of over four hundred years, the Abbey remained a monument to the sacrilegious fury of the times. It suffered greatly from the ravages of the Danes; but by the prevailing influences of Christianity in that reign, the ruins of the Ancient Church were cleared away, and a most magnificent structure, for that age, erected in their place. This church was commenced about 1050, and it is supposed to have been the first Church in England built on the cruciform plan. It was consecrated December 27th, 1065, and a few days after, in the beginning of 1066, Edward the Confessor died, and was buried before the high Altar. Edward's body was moved several times, but was deposited where it now lies, in Edward the Confessor's Chapel, by Henry III. Edward's church stood intact for nearly two hundred years, until the time of Henry III., who about 1220, laid the foundation of a Lady Chapel at the east end of the Norman apse. Some fifty years later, Henry pulled down the Norman choir, transepts and central tower, and in the place of the low structure, erected the present transepts and east end.

Whatever may be said against the character of Henry III., he was certainly a most magnificent patron of art, and no king, either before or since, has expended such vast sums as he, on architecture, painting and sculpture.

In the succeeding reign, viz., that of Edward I., the part of the nave now occupied by the choir stalls was built; this carried the building one bay beyond the present screen. The choir, properly so called, is the part beyond the transepts, but the choir stalls sometimes occupy, as here, the east end of the nave. St. Alban's and Norwich Cathedrals have also the same peculiarity. The building of the western part of the church continued very slowly chiefly during the 14th and 15th centuries. We now come to the time of Henry VII., when in 1502, the chapel built by Henry III., nearly three centuries before, was pulled down, and the magnificent chapel of Henry VII. was begun. With the addition of this chapel, the Abbey was completed as we find it to-day, with the exception of the upper part of the western towers, which were finished about 1740. During the four hundred years the Abbey has stood since its completion, many repairs and restorations have been carried out, the most extensive of which were in the reigns of William and Mary, George III. and George IV. For some years during Victoria's reign, the front exterior of the north transept was undergoing restoration, and we have only during the past few years, on the removal of the scaffolding, been able to see the result of this laborious work.

To bring the history of the repairs down to the present day, we have but to state that the masons are now reinstating the decayed stonework of the south transept (10th April, 1913). Thus we have very briefly traced the history of the Abbey, so far as the structure is concerned, from its foundation through its successive rebuildings and restorations.

The Ground Plan of the Abbey shows that it is cruciform on plan. The upright beam is represented by the nave, the cross beam by the transepts and the head of the cross by the Sanctuary. The lady chapel, or chapel of the Virgin, at the eastern end, representing the idea of the Virgin mother supporting the head of her Son, when lowered from the cross. When the Abbey was built, reading and writing were confined to a few, and teaching by symbols was therefore often resorted to. The cruciform shape was intended to remind the people of the Atonement.

Looking at the Abbey from the north-east, one sees the entire length of the building from the western Towers on the right, to Henry VII.'s chapel on the left. The north transept is hidden by St. Margaret's church, which is so close that it looks at first sight like a part of the Abbey. It is a puzzle to many that a Parish church should stand so close to the stately Abbey, which almost dwarfs into insignificance its smaller yet not insignificant proportions. But in the lecturer's opinion, the smaller church gives scale to the larger one, and helps to a better conception of the true proportion of the greater edifice.

The two towers at the western end were for many years left unfinished. Sir Christopher Wren is generally accredited with the authorship of the design, but as they were not finished until 1740, and Wren died some seventeen years before this, it is probable they were designed by one of his pupils, perhaps by Hawksmoor, and the fact of their being so out of harmony with the general character of the building is another proof that they are not Wren's work. In their main lines they faintly resemble a Gothic building, but the detail is undoubtedly classic.

The great north entrance or Solomon's porch was much decayed at the beginning of the 18th century, and was then recased. It was again restored several years ago, under the superintendence of the late Mr. J. L. Pearson, from designs prepared by the late Sir Gilbert Scott. It is very pure in style, and is a striking contrast to the stiff conventional character of the western Towers. The arrangement of the buttresses gives a feeling of great strength and adds beauty to the whole structure.

Henry VII.'s Chapel is at the eastern end of the Abbey, and is a splendid specimen of late Gothic, which is generally known as Tudor or perpendicular. The towers are ornamented with great ingenuity, and adorn the different angles, from which graceful flying buttresses reach up to and support the nave. It was built by Henry VII., as a royal burial place for himself and succeeding monarchs.

Visitors to the Abbey have doubtless been struck with the great superiority of the interior over the exterior, from an architectural standpoint. This was because, at the time of building, the Abbey was very much more shut in by surrounding buildings than it is now, a fact which no doubt, influenced the builders. Entering by the north door we find ourselves in the north transept, or as it is often called Statesmen's Corner.

Looking south, we are struck with the beauty of the early English architecture, with its tall pointed arches, springing from slender clustered columns.

Perhaps the most striking feature of the nave is its great loftiness. It is the highest in England, being 2 feet higher than that of York Minster. It is narrow, being only 32 feet wide, whilst the height is 102 feet. This feature has led some to suppose that the Abbey was designed by a foreigner, perhaps a Frenchman, as the French churches are generally built higher than the English, but this foreign element extends only to the general proportions; for in all its details it is thoroughly English. It was probably designed by an Englishman who had studied architecture on the Continent. This part of the Abbey is built in the early English style, and is readily distinguished from the Norman. Instead of the heavy masses and horizontal lines of our Norman cathedrals, we have here in Westminster light and graceful forms and vertical lines. A screen separates the nave from the choir. It was erected in 1831. Four pilasters divide it into three compartments, and the centre one is the entrance to the choir from the nave.

A marble slab in the pavement with an inscription, marks the spot where lies the body of Dr. Livingstone, the great missionary and traveller, and close by is a row of graves containing the remains of an eminent engineer and four famous architects, Robert Stephenson; Sir Charles Barry, the architect of the Houses of Parliament; Sir Gilbert Scott, one of the fathers of the Gothic revival in England; Geo. Edmund Street, his pupil; and J. L. Pearson, who carried out the restoration of the north front of the Abbey.

Before leaving the nave attention should be drawn to the Triforium arches. They are rather high up and their beauty is not therefore noticed by a good many visitors.

The early English style of architecture began towards the end of the 12th century and continued until the death of Henry III., in 1272. In the early part of the style the windows are plain, lancet-shaped, and generally narrow, but as the style advanced they have two or more lights, and often there are circles and tracery in the head, and sometimes the openings are richly moulded as they are at the Abbey.

The south transept, or as it is more popularly called "Poets' Corner," is the resting-place of the remains of many of England's greatest men, in the field of literature and art. It would hardly be possible to find a more appropriate name for this spot, and perhaps no other one would harmonize so finely with our mingled sentiments of affection and reverence for the memory of these great men.

Opening out of Poets' Corner is the small Chapel of St. Faith, or St. Blaize, as it is sometimes called. It is very gloomy, and served for many years as a vestry for the choristers. Leaving Poets' Corner we come to the crossing of the transepts with the nave and Sanctuary, and get a good view of the choir. Looking east is the chapel of St. Edward the Confessor, and in the distance the chantry of Henry V., and on the wooden bar are the shield, saddle and helmet which belonged to this king, and as he has been dead for nearly five hundred years these articles are relics of great antiquity. The reredos screen divides the Sanctuary from Edward the Confessor's chapel, and is modern; it was designed by the late Sir Gilbert Scott in 1867, and occupies the whole width of the Sanctuary, having two doors giving access to Edward the Confessor's chapel behind. On either side of each door is a large canopied niche with pedestal, in which are figures of Moses with the tables of stone, St. Peter with the Keys, St. Paul in the attitude of preaching, and David with the harp. Above the altar is a minutely finished picture of the Last Supper, in Venetian glass Mosaic, which was executed at Venice by Dr. Salviati. The pavement of the Sanctuary is an elaborate piece of Mosaic. It was the work of Abbot Ware, who is supposed to have brought the Mosaics from Rome in 1267.

Standing on the Sanctuary steps looking west, we get a fine view of the choir. The stalls and pews are comparatively new, having been put in in 1848. The organ formerly stood on the screen, and consequently obstructed the view from west to east. In 1848, when the woodwork of the choir was put in, the organ was taken down and entirely rebuilt. It is now divided into several sections. The celestial organ has been recently added and is quite distinct from the main organ, and is under the triforium on the west side of Poets' Corner. The organist sits in a separate console over the screen. It may easily be imagined that to connect these distinct parts of the organ with the five manuals and pedals and thus bring them under the command of the performer, was an undertaking of no ordinary difficulty, but it seems to have been successfully accomplished as the instrument is considered to be one of the finest, as regards tone and construction, in the kingdom. The action of the celestial organ is electric, and the remainder of the instrument is pneumatic. The bellows are worked by two electric motors in a chamber under the cloister green. The present organist is the talented Sir Fredk. Bridge.

Several chapels open out of the south Ambulatory, the finest being the Chapel of St. Benedict, the next is the Chapel of St. Edmund, in which Lord Lytton is buried, and the other is St. Nicholas. Ascending a flight of steps we come to the entrance gates of the beautiful Chapel of Henry VII. These gates are of brass, most curiously wrought forming a kind of framework, the panels of which are filled with the portcullis and crown, fleur-de-lis, the three lions of England and other emblems. Just inside the gates is the font.

Passing through the gates we walk into the nave of this wonderfully constructed chapel. It is almost universally known as Henry VII.'s Chapel, but the correct name is the Chapel of the Blessed Virgin Mary. At the dissolution of the monastery by Henry VIII. it was named St. Saviour's Chapel for a time, but Mary the First, being a devout Roman Catholic, had its first name restored to it. This chapel is said by some to be one of the miracles of the world, and though this praise may perhaps be pronounced extravagant, it is universally regarded as the most splendid specimen of Tudor work in the country. At the end of the chapel is the tomb of Henry VII., and in the recess behind the tomb is where Oliver Cromwell was buried, with several of his family and officers; but their remains were removed at the restoration, with every possible indignity. Elizabeth Claypole, Cromwell's favourite daughter, was buried a month after her father, not in the same grave, but near it, and her body was not disturbed.

In this chapel simplicity is unknown; everywhere, inside and out there is a wealth of carving, no spot or corner was deemed too hidden away to be ornamented. Ceiling and walls alike are covered with delicate lace-work and rich embroidery, made in stone. It will be noticed that there is a great change in the style of architecture since the time of Henry III. Now the arches instead of being pointed are comparatively flat, the triforium has disappeared and the clerestory has become larger.

The ceiling is most wonderfully executed. "Stone seems by the cunning labour of the chisel to have been robbed of its weight and density, and suspended aloft as if by magic, and the fretted ceiling achieved with the wonderful minuteness and airy security of a cobweb." It has in England only one rival, viz., that of King's College Chapel, Cambridge.

In most of the great churches of the Middle Ages there was a "shrine" containing the relics of the patron saint, or of a great benefactor of the church. In the Abbey this shrine encloses the body of Edward the Confessor, who died in 1066, just before the Norman conquest, and Edward was the first king who has any historic claim to be called the founder of the Abbey. Much of the old magnificence of the tomb has vanished, but it still has a mellow beauty of its own, a dignity enhanced rather than lessened by the traces everywhere apparent of its former glory, and we see in it not only an exquisite piece of work, but also that shrine which ultimately like a magnet drew so many of England's Kings and Queens around it.

The Coronation Chair is in this chapel; it was made for Edward I. to enclose the famous stone of Scone, it is therefore over six hundred years old. Tradition identifies this stone with the one upon which Jacob rested his head at Bethel. But whether this was the identical stone or not does not signify very much to us. We know that for centuries it was an object of veneration to the Scots, and many of her Kings were crowned upon it. It has been placed on record that it was made by a certain Walter of Durham who was paid £5 for his work, and in those days they had extras on their Contracts, as we often have to-day, and so Walter was paid an additional sum of £2 12s. for carving, painting and gilding. Upon this chair and stone, each sovereign of England has been crowned since the time of Edward I. The last time it was used was at the Coronation of King George V., 22nd June, 1911. A second chair was made for the joint Coronation of William III. and Mary II., in 1689, and it is now in Henry VII.'s chapel.

We now leave St. Edward's chapel for the north Ambulatory, and pass the chapels of St. Paul, St. John the Baptist and St. Erasmas. Sometimes a mistake is made in the names of these chapels. St. Erasmus' chapel is the little oratory forming the dark entry to the chapel of St. John the Baptist. Adjoining St. Erasmus' chapel is Islip's chapel. It is not open to the public, and is used as a robing room when a consecration takes place in the Abbey. Abbot Islip's rebus may be traced in the carving. It is an eye and a tree with a man slipping from it. "I" "slip." A flight of steps at the side of this chapel leads to the oratory or chantry, which is over Islip's chapel. In this chantry are the wax effigies. It was the custom for the effigy of the deceased person to precede the funeral procession. After the burial the effigy was placed on a raised platform, called the hearse, which was decorated with black hangings, and left there for about a month usually. Most of the effigies have fallen into decay, but a few of them are on view in the Norman Undercroft, and they rival in interest the famous exhibition of a somewhat similar character in Baker Street, London.

The three chapels of St. John, St. Michael and St. Andrew were formerly divided from each other by screens, and were entered by separate doors from the north transept. They are now one chapel known as the chapel of St. John the Evangelist, which is entered from the north Ambulatory.

We now pass outside the Abbey into the Cloisters. There is little here to break the charm of solitude. Associations of old monastic life rise in rapid succession and undisturbedly. Every angle offers a picture so gloomy and mystic that Rembrant himself would be in ecstasies with it, and words feebly translate the emotions here suggested.

Turning out of the east Cloister is the vestibule of the Chapter House. On the left is the chapel of St. Faith, and the right the chapel of the Pyx, and in front the flight of steps leading to the Chapter House. This Chapter House is one of the largest in England, and dates from the time of Henry III. In the reign of Edward I.

it became the meeting place of the House of Commons, and remained the scene of their deliberations till the last day of Henry VIII.'s life. In 1540, on the dissolution of the monastery, the Chapter House passed into the hands of the Crown, and has never been restored to the Chapter, and that is why a policeman, and not a verger, is on duty here. After the migration of the Commons, it was fitted up as a receptacle for the State records, and the beautiful interior was almost entirely concealed by wooden galleries and chests, and after the removal of the State papers to the Rolls House, the place presented a most dilapidated appearance.

In 1865, a meeting of the Society of Antiquaries was held within its disfigured and deserted walls to urge the duty of Parliament to restore the building to its original beauty. Under the auspices of the late Mr. Gladstone, the then Chancellor of the Exchequer, an adequate sum was granted, and the venerable building is now one of the most splendid trophies of the archæological and architectural triumphs of the 19th century. The work was carried out from the designs of, and under the supervision of the late Sir Gilbert Scott. The windows are glazed with stained glass, representing historical subjects. The groined ceiling springs from a central column, with several smaller ones clustered around it, and the whole place has a lofty, light, and dignified appearance.

Adjoining the Chapter House, is the chapel of the Pyx. There are now very few remains of Edward the Confessor's work. Several years ago the bases of three columns were found near the high altar. There are also some semi-circular arches of the Dark Cloister close to this chapel, which date from 1050 to 1066. The only remaining buildings erected by Edward the Confessor are the Chapel of the Pyx and the Undercroft. For many years this chapel was used as the Royal Treasury, and both the chapel and the Undercroft have been recently opened to the public. We now walk along the south cloister and turning to the right are in the Abbot's courtyard.

The building on the right is the Deanery, and the steps lead to the Jericho parlour which forms the entrance to the Jerusalem Chamber.

This was built by Abbot Littlington towards the end of the 14th century. Henry IV. who was seized with apoplexy at the shrine of St. Edward when praying for a speedy journey, on the eve of his intended departure for the Holy Land, was carried here, laid before the fireplace and breathed his last. Here, in 1643, the Assembly of Divines met. It has since been the scene of many memorable meetings, and to the present generation this chamber will always have great interest as being the one in which the sittings for the revision of the Old and New Testaments took place, occupying a period of ten years. At Coronations the regalia and jewels have to remain here for twenty-four hours, and the signatures to marriages take place in this room. The Chamber probably received its name from the subject of the tapestries and paintings with which it is decorated, and also from the quantity of cedar wood used in its construction, which is said to have been brought from a spot near Jerusalem.

Thus, we have had a very brief outline of the history of this glorious old Abbey, and a general description of the building, we have seen some of the monuments, and have peeped into the mystery of a few of the tombs, and we have doubtless come to realize that the greatest glory of the Abbey is in its mellow antiquity ; for it is in the golden tint of time that we are to look for the real light and colour and preciousness of architecture, and our veneration for the sacred edifice is intensified by the knowledge that its walls have been long washed by the passing waves of humanity. To those who have neither eyes to see, nor knowledge to understand, nor sensibility to enjoy, a visit to the Abbey is too often a blank of dulness and disappointment ; but to the cultured and intelligent it is full of instruction and pleasure. The sculptor is chiefly interested by the artistic creations which meet him on every side. The historian finds information at every step and turn. The archæologist would find much to observe which another man would pass over from want of knowledge. Then there is the architectural interest. To the architect, the Abbey with all its exquisite proportions, becomes a sort of epic in stone. He looks with delight on the minute and varying details of arch and moulding, window tracery and wall surface decoration, and he traces in this variations, the character and tendencies of the ages to which they belong, and not to multiply illustrations, let people be endowed with nothing more than ordinary observation, how much more vivid will be all the varied impressions which they will receive from a visit, and how inexhaustible will be the power and the keenness of their interest.

## Parish Churches and Cathedrals.

The following Resolutions were passed at the Meeting of Convocation in London, on February 20th and 21st, 1913 :—

(1) " That it is desirable that in every diocese a competent Advisory Board should be appointed by the Bishop, which should be consulted before a Faculty is issued for any structural alterations in our ancient Churches."

(2) " That the proposed inclusion of Cathedrals in the Ancient Monuments Consolidation and Amendment Bill, amongst those national monuments which may be placed by the Commissioners under the guardianship of the Office of Works, should be strenuously opposed."

# Proposed Architects' Act (Union of South Africa), 1913.

To Provide for the Statutory Registration of Architects and for the Establishment of a Board for the Control of Quantity Surveyors.*

The Cape Institute of Architects at their Annual Meeting, on January 16th, last, reported that after nearly two years of discussion, amendments, correspondence, etc., the draft Act was sent to the various Institutes interested for final acceptance. The Association of Transvaal Architects, instead of agreeing to the draft, set it aside and produced another, which besides differing in minor matters, included the incorporation of quantity surveyors.

A special meeting was called at Johannesburg for November 22nd to discuss the Bill, and Mr. Arthur H. Reid was sent as delegate of the Cape Institute of Architects, with power to act on its behalf in *re* Registration Act, bearing in mind that the Institute, while not seeing the necessity for the inclusion of quantity surveyors, would accept their inclusion subject to the approval of the Royal Institute of British Architects.

Mr. Reid attended and reported that the Transvaal Association of Architects, as well as the Cape Institute and himself (as Hon. Secretary to the R.I.B.A. in South Africa), having sent copies of the draft of the Architects Act (Transvaal, 1909) to the Secretary of R.I.B.A. without having received any comment on same, the Council of the Association of Transvaal Architects considered that the right of allied bodies or others to participate in any registration Bill without reference to the R.I.B.A. was established. He acknowledged that the contention was sound and withdrew further objection under that head. Regarding the inclusion of quantity surveyors within the proposed draft Architects Bill (a proposal he discountenanced), after prolonged discussion he had to admit that there were good reasons in favour of the proposal and that he could not produce any strong argument against the proposal. His submission that the proposed New Charter of the R.I.B.A. and Society of Architects (London) did not include quantity surveyors was met by the remark that local conditions are different, that reference to quantity surveyors in the 1909 Transvaal Act, when sent to the R.I.B.A., received no adverse remark, that the R.I.B.A. had no influence over the Association of Transvaal Architects as they were not under alliance; that the R.I.B.A. had evidently no interest or sympathy with South African practitioners, and that as ninety per cent. of South African architects were also active quantity surveyors, it would be unfair to the rest of quantity surveyors who are not architects to deprive them of the privilege of protection, especially in view of the South African Institute of Quantity Surveyors having desired to

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*From *The African Architect*, March 1st, 1913.

contribute to the expenses of this Bill. As a result of the discussion, it was agreed that the title of the Bill shall be altered as follows: " Proposed Architects Act, 1913, to provide for the statutory qualification and registration of architects, and for the establishment of a board for the control of quantity surveyors."

It was further agreed that all references to quantity surveyors in part 1 of the preliminary clause " Definitions of terms used in the Act " be omitted and transposed under a similar heading to part 9, which deals with the " chapter of quantity surveyors." It was also agreed that the term " Board of Control " be adopted as the supreme authority of the quantity surveyors, and that no reference to quantity surveyors be made in the architects' section of the Bill, except in the title.

It was further agreed, in view of the fact that the Councils of the Cape and Natal Institutes had been given insufficient time to consider the draft Act as now presented, that the same be not considered seriously or in detail at that meeting, but that the dominating principles involved be alone dealt with. He was informed by the President that this draft Bill has not been submitted for legal review and advice yet, nor had Government or its advisers been consulted. He was further informed that a local precedent for the inclusion of quantity surveyors in the Architects Act was found in the Transvaal Medical Ordinance, whereby dentists and chemists were co-ordinated with and controlled by the Medical Association or Board. This Act had been followed generally in the new draft Act.

The Council of the Cape Institute of Architects have since agreed to the principle of the inclusion of quantity surveyors, it being pointed out that as many architects practised as quantity surveyors, it would be better to have control of both practices.

A reference to the Bill referred to shows that in October, 1912, the Councils of the Association of Transvaal Architects and of the South African Institute of Quantity Surveyors agreed on a draft Registration Bill for the two professions.

The Bill appears to be in principle an extension of the Transvaal Architects Private Act, 1909, to the remainder of the Union. It is proposed to incorporate the provincial Institutes and to establish the Institute of South African Architects.

The titles " Architect " and " Quantity Surveyor " are to be protected, and unqualified persons may not recover fees. There are to be three classes of membership in the South African Institute: Associates, Fellows, and Honorary Members. Membership in The Society of Architects is scheduled as a qualification for Registration. A schedule of charges and code of ethics is included in the Bill.

If we understand the proposals rightly they differ materially in principle from those advocated at home by The Society of Architects. The latter seek simply to register *bona fide* architects, whereas, in South Africa we gather it is proposed to follow Canadian procedure, by incorporating all existing architectural bodies with an Institute of Architects and make membership in one or other of them a *sine qua non*.

The South African Bill is complicated by the inclusion of Quantity Surveyors, and in our opinion on a point of detail it is unwise to include a schedule of charges and a code of ethics, and it seems to us more advisable to invest the governing body with wide administrative and disciplinary powers so that the actual schedule of charges may, if necessary, be amended from time to time without amending the Act, and the interpretation of professional ethics be left to the discretion of the Council, whose authority should not be restricted by any specified code.

However that may be, those most nearly concerned should know their own business best, and what may be suitable at home may not fit the case elsewhere. The Transvaal Act is the thin end of the wedge in the Union of South Africa. At home we are still busy shaping the wedge.

We are glad to think that in South Africa, architectural politics do not enter into professional questions to the extent they do at home, and that Parliamentary procedure is in that country less complicated. Under these circumstances we confidently look forward to the general adoption of Registration in the Union of South Africa at no distant date.

## The Influence of the Society of Architects in South Africa.

In view of the agitation for amending and extending the Transvaal Architects Act to the whole of the Union of South Africa, it is interesting to note that the list of the officers of the various Architectural Institutes in that country shows that three out of the four are practically run by The Society of Architects.

In the Transvaal Association, the President and six members of Council are M.S.A.'s, and in the Transvaal Institute, the President, one Vice-President, the Hon. Secretary, the Hon. Treasurer, and two members of Council are claimed by the S.A., while the Natal Institute has three S.A. men on the Council.

The Society's Branch at Johannesburg is an exceedingly live and flourishing body. It emulates the progressive policy of the parent Society, and exercises an influence in architectural matters which is felt in every direction.

# Professional Matters in Australia.*

## Registration. Education. Examination.

### REGISTRATION.

Colonel W. L. Vernon, F.R.I.B.A., reviewing the existing conditions of the professions of Civil Engineering and Architecture in Australia, in his address to the Australasian Association for the advancement of science, says, I think we may claim a considerable advance has been made during the past year in educating the public mind to the desirability of fixing some definite standard of qualifications required in engineers and architects to permit of their practising in Australia. Surveyors, so far as their dealing with real estate and its legal ownership and transfer are concerned, have been for many years required to hold a Government license—which can only be obtained by those showing their qualifications are up to the required standard. They can then enjoy the emoluments of a practically close profession. With the sister professions this advantage is not yet, unfortunately, the case—and neither the reputable members are protected against charlatanism—nor the public against unskilful and inexperienced exploiters.

It is quite true that as regards engineering, both civil and mechanical, no man can make a practice or a reputation excepting that his abilities are obvious to the keen instincts of the men and corporations who employ engineers, and after a long servitude on the works of other engineers, but with the architectural profession it is somewhat different. The mathematical precision essential to the engineer is only required in the architect to a limited extent, the training in the true principles of art, and which cannot be measured by the foot rule is all important, and the artistic sense has to be developed as well as the purely business one, and an architect can commence practice immediately his cadetship is passed. It must be remembered that every building of note erected, and presumably brought under daily observation and criticism, is a monument to good or bad taste, and an instrument either in raising or debasing the public standard in such matters—to the educated man it may be an offence—to the uncultured, an education. The control of the architectural treatment of buildings upon which large sums of money may be expended is becoming more and more desirable. Whether or not the liberty of committing all sorts of atrocities in design may be curbed in municipal areas by power to reject, or in addition, whether reform shall come by weeding out incompetent and registering competent architects, is a legitimate matter of discussion and action.

The matter of the expenditure by the architect of large sums of money on behalf of his client, and of the satisfactory or unsatisfactory results likely to accrue according to the selection of the architect, are also of great importance to the community—and it presents as equally strong case as that of the artistic side for closing in the profession within safe and reasonable limits by registration under legal enactment. There are just as sound reasons for so doing with our professions, as for those of the Law, the Bar, and Medicine.

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* From articles in *The Salon.*

It is gratifying to find the Institutes alive to this necessity, and to call to mind the steady although slow progress they are making against passive indifference as well as the active opposition of parliamentarians. If the State Parliaments are too slow, perhaps the Commonwealth Government, with its cherished interference with the States, might give us the status we ask for. If our aims are in due course to be satisfied, it is only right we should take care that our rising professional men, and our students, are efficiently prepared and educated to enable them to render efficient service for the protected advantages that Registration will give them.

### Training and Education.

In Australasia we labour under the signal disadvantage that our students have no artistic traditions to mould them, and no access to the monuments wrought by the masters of our profession in Europe, the East—and to some extent in America. Illustrations, which are of course available in unlimited quantities for study, lack the one great essential, that of training the eye for proportion—and in a drawing or a photograph we lose much of the indescribable charm and dignity of the old masterpieces, whether the breadth and vigour of the Norman-French, the classic grandeur of the Italian Renaissance, the intricacy and grace of the Indian Taj, or the marvellous and evidently Greek inspiration of the Bhuddist Temple as exemplified at Boroe Boedoer—these are out of reach of the generality of students training in our Technical Schools, Universities, Private Offices, and Government Departments. I fear too many aspiring young architects are turned out with a superficial knowledge of style only, and in some cases, with none at all.

### The Weak Point.

An anonymous writer in *The Salon* puts his finger on the weak spot in regard to the value of voluntary examinations, to which attention has been frequently drawn at home by the supporters of registration.

Most of us, I think, agree that an endeavour should be made to raise professional standards. To me, says the writer of the article, it seems the most effective way lies through compulsory examination, and that means registration and legislative control. The history of students' associations show that there must be some defined objective to induce earnest study. The examinations now offered to students attract very few candidates. The Royal Institute tests offer the greatest prestige, but become yearly more difficult ; much more difficult, in consequence, to the colonial student, who has to rely on limited means of study. Indeed, in England, where opportunities are greater, the number of candidates who succeed is but half of those who enter. On reading the papers set, it is easy to understand why the percentage of failures is so high. Remembering that the examination is essentially a voluntary test, for the only penalty of failure is exclusion from the Institute, not from the profession in any sense, it might be questioned with advantage; with the addition of another examination as an honours grade. It often occurs to me on reading the examination papers that it is unfortunate for the candidates that the papers are set by experts in the subjects in question. One may sometimes doubt whether Mr. Smith, the famous competition winner and draftsman, who sets the design papers, would scramble gracefully through the paper on construction set by Mr. Brown, author of highly scientific treatises on related subjects, but who is unknown to fame as an artist.

My proposal is that the Australian Institutes might act together in conducting examinations, so that there might be a uniform, carefully-considered standard, and the papers be set to agree with Australian practice. Such a scheme would, I think, appeal more strongly to the students, and the certificate gained by the examination would, pending legislation, have a greater value than that of a single Institute.

## The Building Trades' Exhibition.

The recent exhibition at Olympia was one of the most comprehensive and interesting of the series organized by the promotor, Mr. H. Greville Montgomery, J.P. Amongst the members present at the inaugural ceremony and luncheon were the President of the Society (Mr. Percy B. Tubbs, F.R.I.B.A.), Prof. Henry Adams, M.INST.C.E., Mr. H. V. M. Emerson, A.R.I.B.A., Mr. G. A. T. Middleton, A.R.I.B.A., Mr. E. C. P. Monson, F.R.I.B.A., Mr. E. J. Sadgrove, F.R.I.B.A., and Mr. McArthur Butler.

The Society paid an official visit to the Exhibition on April 21st, when many of the members availed themselves of Mr. Montgomery's courteous invitation and kind hospitality.

# Trades Unionism for Professions.

In a paper read by Mr. A. B. Howes, Barrister-at-Law, on the above subject, before the Quantity Surveyors Association, reference is made at considerable length to The Society of Architects' proposals in regard to Registration.

It is most interesting and valuable to have Mr. Howes' views as a layman, on the principles involved, and also his opinion from the point of view of a member of that section of the public who retain architects or are brought into touch with them from time to time, on the question generally.

In the course of his remarks, Mr. Howes says, whether the Bill will ever become law appears very doubtful, and whether it would be altogether an advantage to the public is an open question. There will always be this difficulty to contend with—that architecture, more than any other profession, is inseparably connected with Art, and Art cannot be cramped and stifled by hard and fast rules and examinations, although no doubt to a certain extent Art can be standardized.

Again, there is, within certain limits, no right or wrong way of designing or planning a house. It is largely a matter of individual taste on the part of the client, except, of course, with respect to sanitation and the actual rules of construction, where it is possible to lay down definite rules.

Another difficulty would arise where certain portions of a building are executed by specialists, as, for example, wrought iron gates, or railings and other decorative work. Is the man who designs these to be required to become a registered architect before he can practise his profession ? In many instances he is simply an artist in the particular kind of work in question and acquainted with no other branch.

It is futile to compare architecture with medicine, and to suggest that registration is of vital importance to the public. The public as a whole does not employ architects, whereas everyone at some time or another is obliged to call in the aid of the medical profession, even if it is only to obtain a death certificate in order to be buried. The average architect obtains his business almost entirely by personal influence and recommendation. No one who was contemplating the building of a house, or whose house had collapsed, would hurry to the nearest architect, as he would to the nearest doctor in the case of illness or accident ; and owing to this it is difficult to see what real advantage registration would confer on the architect or on the public. It would not even have the effect of weeding out any incompetent practitioners, as they would have to be allowed to continue to practise, while the high position of the Royal Institute of British Architects and The Society of Architects, is such that few men now join the profession without first passing the examinations held by these associations ; more especially as the diploma of the Institute is recognized by public and municipal authorities, and is often a necessary qualification for any position in their employment.

It may be argued that the artist, or, as I might call him, the artist-architect, is generally deficient in the requisite knowledge of practical business details, and has no idea of drawing up a proper specification, but this could be easily rectified in practice if he employed a qualified quantity surveyor to undertake this part of the work, and in most cases no injustice would then be done to the client.

If a client desires to have an artistic house designed by some particular artist, he must not grumble if it costs him more than would be the case if he had a less artistic house designed by an ordinary architect.

That registration would, to a considerable extent, be an advantage to the architect is obvious, as it would render it a close profession. The question of remuneration would then probably arise, and no doubt Parliament would insist on a *maximum* charge, as is done by the Solicitors' Remuneration Act. From the architects' point of view it would be much more desirable to have a *minimum* rate fixed, as the present scale of fees fixed by the Institute is in many cases unremunerative in proportion to the amount of work and responsibility involved. Of course there is nothing to hinder an eminent architect from fixing his own percentage of remuneration, but competition is so keen that in most cases even an architect of high position and long standing finds himself compelled to accept the recognized five per cent. Possibly there would be less opposition to a minimum percentage now than there would have been formerly. If the working classes are to have a minimum wage, it seems unfair that the professional classes should be debarred from having one as well. Another advantage would be the ultimate elimination of the incompetent relation or friend of the director or other person having the appointment of an architect, who is often " put in " for the job, and who would have to give place to a registered architect.

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## Indian Mercantile Appointment.

We have been asked by the home representatives of a large firm of contractors in India to invite applications for a position of responsibility in connection with the planning and erection of buildings in India.

Applicants must be of good social standing, and public school men will be preferred. They must be unmarried, about 25 to 30 years of age, and well qualified in the practical as well as the artistic side of the profession. Free passage, liberal salary and excellent prospects are offered to the selected candidate. We shall be pleased to act as the intermediary of qualified candidates.

# Qualifying Examination for Membership.

## Result of the March Examination.

The following certificates have been gained in the recent examination held in London, Dublin, Leeds, and Cardiff.

### Pass Certificates.

Arthur Gidlow Baylis, Birdholme, Wath-upon-Dearne, Yorks; John Clack, St. Katherines, Southwood Road, New Eltham, Kent; Chas. Ford, 15, Lorne Street, Reading; Harold John Lurcock, 28, Carlton Hill, N.W.; Percy Morris, Union Offices, High Street, Doncaster; Leonard Arthur Reynolds, Bar House, Newington, Hull; Charles Henry Baker, 144, Blagdon Road, New Malden, Surrey; Walter William Hitchins, 121, London Road, Reading; Conrad Hoffman, 20, Alexandra Road, Hemel Hempstead, Herts; Arthur Herbert Holmes, Manor Park, Aylesbury; Edward John Norman, Marine Lodge, Castle Road, Deal; Charles Lancashire Pack, 73, Dartmouth Park Hill, N.W.; Alfred William Pocock, 63, Elsham Road, Kensington, W.

### Sectional Certificates.

Section I. ARCHITECTURE. (Planning and Design and Architectural History).

| | |
|---|---|
| William Henry Adams | Council House, Romford, Essex. |
| Samuel Herbert Collins | 28, Great Elms Road, Bromley. |
| Lawford Raymond Gower | 1, Caroline Terrace, Briton Ferry, Glam. |
| Wyndham Margan Randall | 54, Park Street, Bridgend, Glam. |

Section II. BUILDING. (Construction and Materials).

| | |
|---|---|
| Samuel Herbert Collins | 28, Great Elms Road, Bromley. |
| Clement Frost Overy | "Branscombe," Beaufort Road, Weston-super-Mare. |

Section III. PRACTICE. (Contracts, Specifications, Quantities and Prices).

| | |
|---|---|
| Arthur Barnes Johnson | 1, Sydney Terrace, Sydenham Road North, Croydon. |

Section IV. SANITATION. (Water Supply, Drainage, Ventilation, etc).

| | |
|---|---|
| Samuel Herbert Collins | 28, Great Elms Road, Bromley. |
| Evan Daniel Jones | Bryn-yr-enfys, New Road, Cwmllynfell. |
| Wyndham Margan Randall | 54, Park Street, Bridgend, Glam. |

# The New Syllabus.

An Examination in the following subjects will be held by The Society of Architects, in London, and in several provincial centres, on October 7th, 8th, 9th, 10th and 11th, 1913. Entries close September 8th.

(1) ARCHITECTURAL COMPOSITION AND DESIGN.
(2) ARCHITECTURAL HISTORY.
(3) BUILDING CONSTRUCTION AND MATERIALS.
(4) SHORING, UNDERPINNING AND DANGEROUS STRUCTURES.
(5) HOUSE DRAINAGE AND SEWAGE DISPOSAL.
(6) SPECIFICATIONS AND CONDITIONS OF CONTRACT.
(7) THE MECHANICS OF BUILDING CONSTRUCTION.

*(One of the following subjects must be taken in addition. The subject selected must be stated on the form of application to sit and candidates will not be permitted to alter their decision.)*

(8) EASEMENTS, DILAPIDATIONS AND BUILDING ACT REGULATIONS.
(9) QUANTITIES AND PRICES.
(10) LAND SURVEYING AND LEVELLING.
(11) SETTING OUT AND SUPERVISION OF WORKS.
(12) MONUMENTAL DESIGN.

## Extract from the Regulations.

Candidates for the examination must have served at least three years' pupilage to an architect, or produce such other evidence of architectural training as the examiners may require.

Candidates must, not less than one month before the date fixed for any examination, give notice (upon forms supplied by the Society) of their desire to present themselves and, except in the case of those exempt from payment, forward the prescribed examination fee which is as follows :—

| | | | |
|---|---|---|---|
| Graduates of the Society | £1 | 1 | 0 |
| Students ,, ,, | 2 | 2 | 0 |
| Other Candidates | 4 | 4 | 0 |

Present relegated candidates who qualified in one or more subjects at or previously to the April, 1913, may, if they wish, sit to complete their qualification under the old regulations and syllabus.

Students of the Society are advised to apply to the Secretary at once for a full syllabus.

# Mainly about Members.

We regret to have to record the death of the following members :

Percy Richard Bradford was a pupil of the late Sidney R. J. Smith, F.R.I.B.A. He was educated at Rugby, and in Germany, and had travelled considerably on the Continent and U.S.A. to extend his professional education. He was the author of several pamphlets on "Brewery Buildings," and his work was largely in that class of architecture. He joined the S.A. in 1908, and was a partner in the firm of W. Bradford & Sons. His death, at the early age of 36, removes a member of much promise.

Henry Moon, a well-known architect and surveyor at Godalming. He was a founder Member of the Society, having been elected in 1884, and had a large practice, and was a recognized authority on water and drainage undertakings. *The Building News* recalls the fact that at Easter, 1899, the son and daughter of Mr. Moon were on board the ill-fated *Stella*, the daughter being the only survivor of a party of five residents of Godalming. Mr. Moon himself had arranged to go on the *Stella*, but changed his mind at the last moment, and spent the Easter at Folkestone.

Henry Fawcett Crawford, who joined the Society in 1890. His sudden and unexpected death early in April, at the age of 55, came as a great shock to his friends in Inniskillen, where he was widely known and universally respected. As one of the staff of assistant County Surveyors, Mr. Crawford had resided in Inniskillen for eighteen years. Outside his professional work he took a keen interest in the Church Lads' Brigade, was an ardent Freemason, an active worker on behalf of the Society for the Protection of Children, a Member of the Inniskillen Rifle Club, and of the Yacht Club. He possessed personal qualities which endeared him to his many friends by whom he will be greatly missed.

We are informed that Mr. D. A. Ross, formerly in partnership with Mr. James Bartlett, has now commenced independent practice at Craven House, Kingsway.

Among the visitors to Bath during the recent Congress of Historical Studies, was Mr. S. W. Kershaw, M.A., HON. M.S.A., representing the British Archæological Association.

In connection with the recent appointment of a Corporation Architect at Swansea, it will be remembered that applications for the position was originally confined to members of the R.I.B.A., but the post was subsequently put to open competition as a result of representation made by the Society. It is interesting to note that the short list contained the name of MR. J. DICKEN LEWIS, M.S.A., who secured second place in the final ballot.

MR. E. J. KIBBLEWHITE, the Managing Director of the Strand Newspaper Company, Limited, has, says the *Daily Graphic*, just completed fifty years' service on the staff of the two journals controlled by that Company. During the last twenty-five years he has been Editor of the *Building News and Engineering Journal*, and *The English Mechanic and World of Science*. Mr. Kibblewhite was also until about two years ago the Editor of the *Weekly Times and Echo*. He was for some time a member of the St. Pancras Borough Council. Mr. Kibblewhite, who in his sixty-ninth year is still hard at work, has been connected with The Society of Architects ever since its foundation. He was one of the first Associates, and has served on the Council. When the Associate Class was abolished, he was elected to Hon. Membership.

New County Buildings at Dumfries are to be erected by the County Council. The main building has a centre block and two wings, with the main entrance in the centre. The south-west wing contains accommodation for the county clerk, and the Education Department. In the centre block, are rooms for the road surveyor. In the north-east wing is the council room to accommodate fifty-one members. There is also a room for the chief constable, and other accommodation. The detached buildings are set apart respectively as a house for the janitor and offices for the weights and measures department. On the first floor is the public health department, and rooms for the medical officers, the analyst ; a bacteriological and chemical laboratory, and offices for typists, medical school inspectors, and sanitary and veterinary inspectors, committee rooms and writing rooms. The principal elevations are of a Renaissance character, common in Scotland in the 18th century. The architect is MR. J. M. DICK PEDDIE, Edinburgh.

MR. W. J. NEWTON, of Accrington, has been the recipient of a Memento from the Town Council on the occasion of completing his twenty-fifth year's services as Borough Surveyor. Mr. Newton is a founder member of the Society, being one of the first to be enrolled on its foundation in 1884. Amongst the many new buildings for which Mr. Newton has been responsible for the design and construction may be mentioned the Electricity and Destructor Works, which were erected at a cost of over £30,000. The buildings have since been enlarged and at the present time the foundations for an extension to the engine house were being constructed. Other buildings included Abattoirs and Stables, which cost £15,850 ; Library £10,000 ; Baths (about) £10,000 ; Peel Park Schools £17,000 ; a total cost of £82,850. In addition to these buildings many alterations had been carried out to other buildings and property of the Corporation. In the purchase and laying out of Oak Hill Park, £15,071 was expended, and Peel Park cost £3,378. In addition farms have been acquired and partially laid out as allotments at Miller Fold, Ley Farm, Brocks Farm and Gallows Hall.

## Quarterly Competition.

The subject for the next competition is "Architectural Sketches." They must be the unaided work of the candidate, and have been done by him between November 1st, 1912, and July 31st, 1913, which latter is the last day for delivery of the sketches at the Society's Offices.

The regulations and conditions governing these competitions are set out on page 146 of the *Year Book.*

## Ordinary Meeting.

The Seventh Ordinary Meeting of The Society of Architects for the Session, 1912-13, will be held at 28, Bedford Square, London, W.C., on Thursday, May 8th, at 8 p.m.

**Agenda :—**

1. The President to take the Chair.
2. Minutes.
3. Nominations and Announcements.
4. Ballot for Candidates for Membership.
5. Lantern Lecture on "S. Albans Abbey," by MR. E. W. HARVEY PIPER, HON. M.S.A.

## Students' Section Bohemian Concert.

A very successful Bohemian Concert, organized by the Students' Committee, was held at the Society's Head uarters on April 1st.

There was a good attendance of Students and their friends, amongst whom were a number of ladies, and a hearty welcome was extended to the President and other members who had accepted the Committees' open invitation.

There was quite an exceptional display of musical talent, and while it would be invidious to particularize, thanks are specially due to those friends from outside the Society who assisted in the musical programme.

## Sketching Party.

The first sketching party leaves Marylebone Station on Saturday, May 3rd, at 1.20 p.m., for Amersham. The return fare is 1*s.* 4*d.*

THE
# Journal
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## The Development of Architectural Education.

### Mr. Blomfield on the Atelier System.

Mr. Reginald Blomfield, A.R.A., P.R.I.B.A., speaking at the A.A. Dinner, said there had recently been started a very important undertaking in the way of the atelier, and he thought that while many believed they had a panacea for all the short-comings of modern architecture in this, there had been certain misunderstandings as to the position and functions of ateliers. He viewed the new enterprise with the most benevolent interest, and thought that, if properly handled, it might play a very valuable part in their system of training in architecture; but there must be no misunderstanding as to the precise position and function of the atelier in architectural training. Of course, the promoters of the scheme (Mr. Percy B. Tubbs, and his colleagues), had made no mistake, but some of the indiscreet advocates of the system had announced that in this they had the equivalent of that great Ecole des Beaux Arts of Paris. They had, of course, nothing of the sort, because all ateliers and any atelier must centre round some great central school, and in Paris they centred round the splendid school, the Ecole des Beaux Arts. Therefore, while he said that this atelier might be a very valuable step in educational reform, yet it was not equivalent to the establishment of a Ecole des Beaux Arts in the midst of them, because the two were supplementary to each other. The atelier without the final school or the final school without the atelier was merely a cart without a horse. The advantage of the atelier was that the student's attention was concentrated on design, and he was not distracted by having to attend to those disagreeable but important other matters in the education of the architect. Another thing was that the student was associated with other students who were bound up in the same objects as himself, and his designs were criticized by the competent head of the school. These were desirable things, but they had those advantages, and one or two others in the Architectural School of the Royal Academy. In that School, although the training was gratuitous, admission could only be gained by the student who passed a test, and thus showed capacity to profit by the instruction given, and the student associated not only with his colleagues amongst the architects, but with painters and sculptors. There was another point in regard to the criticism and supervision of the design. They might not think much of the members of the Royal Academy, but they must admit that they had shown some certain capacity, and, at any rate, they were men who had exceptional experience not only in designing, but in actually executing buildings, which was a very important point. He admitted that all of them, both inside and outside the Academy, felt that an extension of the labours of the School would come, and he had every hope that in the future that would be realized. Every school, working for the same end had the sincere sympathy of all serious-minded architects in the profession.

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# The Wells Street Atelier.

## Visit of French Architects.

Several of the distinguished French Architects who have recently been spending a few days in England in connection with the Exhibition at the A.A., honoured the Atelier in Wells Mews with a surprise visit before returning to Paris.

Mid-day is not the most favourable time to see the Atelier at its best, but the visitors found a number of Students hard at work, and very pleased the latter were of the opportunity to give their French confreres a hearty welcome.

The honours were done by the Hon. Secretary, Mr. R. Goulburn Lovell, A.R.I.B.A., Mr. H. V. Lanchester, F.R.I.B.A. and Mr. Chaures, the sous-patron, who were able to point to the excellent results already attained by the methods practised in the Atelier.

The Visitors, among whom was M. Godefroy, a member of the Committee and of the Jury, expressed themselves as delighted with the progress which had been made.

# Proceedings.

THE Seventh Ordinary Meeting of The Society of Architects for the Session, 1912-13, was held at 28, Bedford Square, W.C., on Thursday, May 8th, 1913, at 8 p.m.

The President, Mr. Percy B. Tubbs, F.R.I.B.A., having taken the Chair, it was resolved that the Minutes of the previous Meeting, held on April 10th, 1913, having been printed in the *Journal* be taken as read. The Minutes were then confirmed and signed.

Fifteen nominations for Membership were announced. The ballot was then taken, and the following candidates were declared to be duly elected :—

### As Members :—

| | |
|---|---|
| Brown. Thomas, | 25, Tynwald Hill, Liverpool. |
| Clayton. Arthur, | 386, Stockport Road, Bredbury, near Stockport. |
| Frost. Arthur Stanley, | c/o The Borough Engineer's Office, Durban. |
| Howorth. Frederick, | 6, Cannon Street, Preston. |

### Travelling Studentship, 1913.

The Secretary announced that the Travelling Studentship had been awarded by the Council to Mr. A. L. Abbott, of London, and that an Honourable Mention had been given to Mr. S. Balmer, of London. The designs would presently be on view.

Mr. E. W. Harvey Piper (Hon. Member) then gave a Lantern Lecture on "St. Alban's Abbey."

Mr. R. Goulburn Lovell, A.R.I.B.A. (Vice-President), in proposing a hearty vote of thanks to the lecturer said that he had presented the story of the architecture of St. Albans in a very delightful manner. The lecturer's remarks had been illustrated by some exceedingly fine views, and it was especially interesting to see the very old plans and views which enabled them to realize the extent of the restorations, and the truth of the scathing remarks which Mr. Harvey Piper had made regarding a great deal of the work. He would not venture to criticize the lecture, as he did not find himself in a position to contradict anything which had been said. They had had a charming evening, and all, he thought, would look forward to having the pleasure of listening to Mr. Piper on some future occasion.

Col. F. S. Leslie, R.E. (Hon. Secretary), seconded the vote of thanks and referred to the Students' Sketching visit to St. Albans, when they had the privilege of seeing many of the things which Mr. Piper had shown them on the screen.

Mr. E. W. Harvey Piper (Hon. Member), in reply, said it had been a great privilege to bring the story of St. Albans before the Society, and thanked the meeting for their kind reception of his lecture. The proceedings then terminated.

# Some Devon Parish Churches of the 15th Century.

By Mr. F. E. Howard.

## I. Introduction.

ONE of the best methods of studying mediæval church architecture is to choose a group of churches and settle down to investigate thoroughly all their local peculiarities and the causes to which these are due. This is the method I adopted on my Devon holidays, and to-night I intend to set before you some of the results of my study.

We are only just beginning to awaken to the fact that local styles of architecture and local building methods really do exist and should influence the design of new work. This theory is making much headway in domestic work, but has not affected church building so much as it should. This is strange, for these provincial variations are far more striking in churches than in houses.

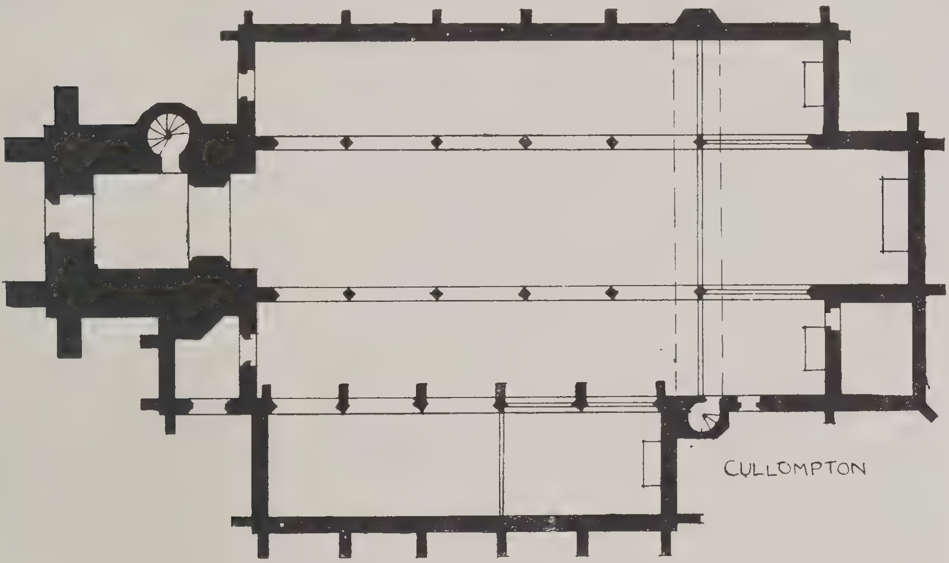
The fifty or sixty Devon churches which I studied offer many marked provincial peculiarities, due chiefly to the local building materials, but also to ancient traditions. Similar schools of church building may be found in almost every county, and most of them await investigation and record.

## II. Materials.

I have reminded you that the local building materials are the most important factor in the development of a local style. Those of Devon are very varied indeed. In almost every part of the county there is an abundance of material for walling—flint, granite, or red sandstone. The two latter materials can also be used in simple dressings to windows or arches, etc., but at Beer, and in a few other places, a really fine limestone is obtained which appears to have been sent all over Devon in the form of ready worked windows or arcades. Thus, the red sandstone churches of the Exe and lower Teign Valleys have beautifully worked Beer stone windows and doorways. While, even in the granite churches of Dartmoor one often comes across a window head or an arcade of limestone ; though many are so remote and so difficult to reach, that granite is used throughout even for window tracery. Oak was, and still is, abundant and was used lavishly in roofs and fittings, while local slates, small and thick and of a beautiful grey-green colour, were used to cover the pitched roofs. Lead for flat roofs could easily be obtained from Cornwall. Tiles or stone slates are of course unknown in Devon.

### III. Planning.

The most striking characteristic of the Devon churches is the structural continuity of the nave and chancel. Chancel arches are almost unknown, and excepting a very few cases the roof runs continuously from east to west. Another peculiarity is the absence of the clerestory. Cullompton is the only clerestoried parish church I came across, and this is close to Somerset.



These peculiarities are due to immemorial tradition and might be traced back to the unaisled barrel-vaulted rectangular buildings of the Celtic church. The cradle roofs of Devon are evidently derived from masonry barrel vaults, and the arcaded screens probably take their form from the low triple chancel arcades which are believed to have been common in Celtic churches and still survive in a few Welsh churches.

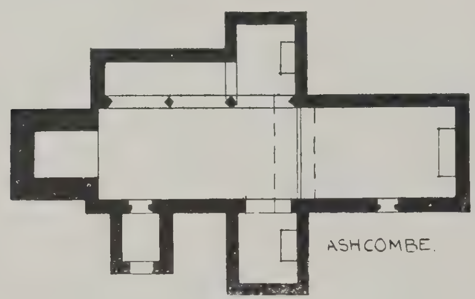
There are few churches in Devon of an earler date than the 15th century. Ringmore, near the north of the Teign is a 13th century example of the unaisled rectangle. Ashcombe is a rather larger church of the same period ; here transepts have been added to a long unaisled rectangle. At Ugborough the long nave appears to represent the whole of the 13th century church. In this case the plan was an aisled rectangle, possibly with a projecting sanctuary. At Combe-in-Teignhead and Ashburton are 14th century churches, with both aisles and transepts and unaisled chancels, though at Ashburton chancel aisles have been added later.

In the 15th century aisles were added to aisless churches, aisles were substituted for the transepts of cruciform churches and existing aisles were widened. In fact, the later Devon church plan was a glorification of the aisle. In many cases the aisles are as wide as the nave, frequently they are of equal length, of equal height, and are roofed with a pitched roof.

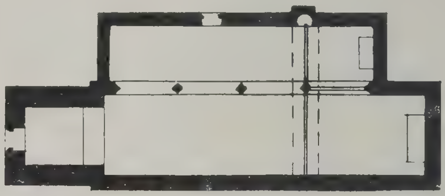
Let us examine some 15th century plans in detail. The aisless plan was discarded at an early date. The only example I know—Clyst St. Lawrence is altogether exceptional and of a Midland type.

Even the chancels were invariably aisled at this period. All the unaisled chancels I have examined—Ashcombe, Buckland-in-the-moor, Stoke and Combe-in-Teignhead and Axmouth are of an earlier date.

Plans with only one aisle were very usual. Sometimes the aisle is on the south side of the nave. This position is most common in the east of the county. Plymtree, Kentisbere, Exminster, Feniton, Talaton and Southleigh are examples, all east of the Exe, with the exception of Exminster. More commonly the aisle is on the north side of the nave. Dunchideock, Northleigh, Halwell, Peyhembury, Bridford, Ashton, Doddiscombsleigh, Coffinswell, Abbots' Kerswell and Buckland-in-the-moor, and Ashcombe, are examples, all west of the Exe, save Northleigh and Peyhembury.



ASHCOMBE.



COFFINSWELL

At Bridford the chancel is of the 14th century, the rest of the church of mid 15th century date. The nave and aisle are of three bays, the chapel of one. Coffinswell is a very similar plan, but it has no porch. Dunchideock has a nave and aisle of three bays and a chancel and chapel of two slightly narrower bays, at Ashton these bays are a little wider. The porch, as usual, is on the south side and one bay from the west. Exminster is rather larger. The nave and its south aisle are of four bays. The chapel, as at Dunchideock extends right to the east wall of the chancel, but only one arch has been pierced through the wall between them. Just east of the arch is an early English window, proving the chancel to be of 13th century date.

The larger churches have two aisles ; this is the most typical west country church plan. Kingsteignton is a normal example, with a nave and aisles of four bays, a chancel of two, and chapels of one bay. Sometimes a little more length is provided for the chapels, either by making the arch between the chancel and the chapel a little wider as at Staverton, or by letting the chapel run some feet eastward of the respond, as at Kenton, or by moving the rood screen further west, and thus borrowing space from the nave as at Bradninch.

The chapels were sometimes carried as far as the east wall of the chancel, as I believe was the case before the rebuilding of the chancel at Powderham and Alphington. At Marldon the north chapel is but one bay long. The south chapel is of three bays and reaches to the east wall.

Cullompton is, I believe, the only instance of a church with two aisles on one side and one on the other. The outer aisles of Bovey Tracey and Totnes are of modern date.

Several Devon churches have both aisles and transepts, but as I have said, the transepts are almost always of earlier date than the 15th century. Paignton, Honiton and Colyton may be regarded as transeptal plans of the 15th century. At Paignton the name and probably the lower part of the transept is of the 14th century. The chapels have two side windows each, but open into the chancel with but one arch, the transepts project beyond the aisles. At Honiton the entire fabric is of the 15th century. Both nave and chancel are of two bays, and the transepts do not project beyond the aisles. There are no transept arches, but the roofs of nave and transept intersect; the valleys are supported by curious diagonal ribs of wood.

Colyton is a rare instance of a plan with a central tower with transepts. Axminster has a central tower *without* transepts, but with aisles running past the tower. Shute also has a central tower and transepts with aisles to both nave and chancel on the north side only. These plans are, of course, due to South Somerset influence, and all occur on the Somerset border.

At Wolborough the two porches just west of the screen enclose chapels which project slightly beyond the aisle walls. These chapels probably contained the altars of the transepts of an earlier church.

## IV. Architecture.

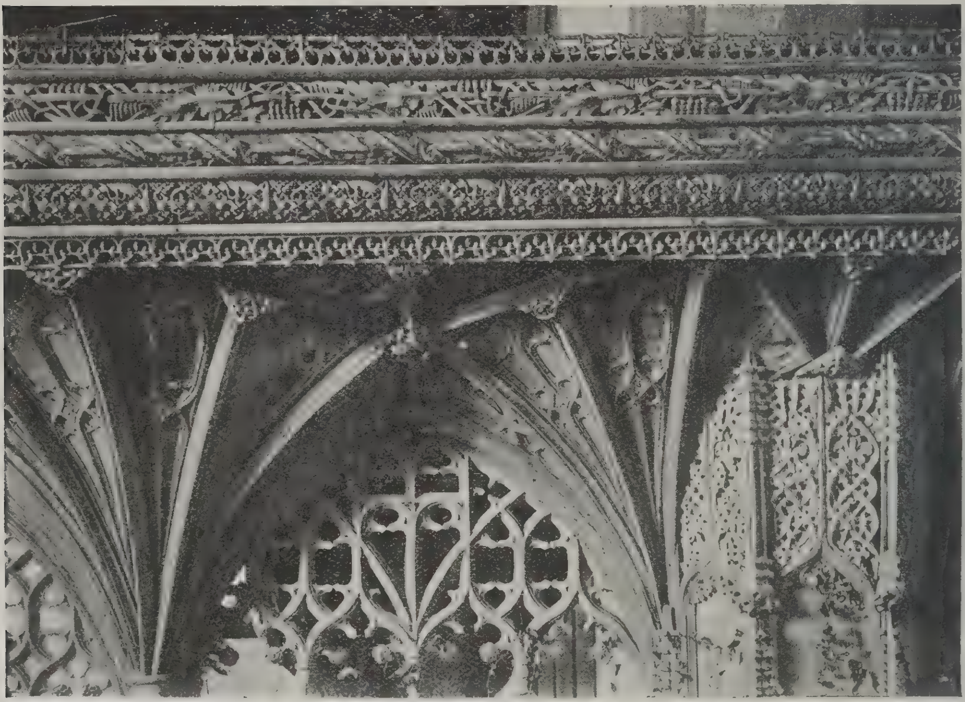
Passing to architectural details, the thick walls necessary to keep out damp are generally sufficient to resist the roof thrust. When buttresses are used they are commonly of very slight projection and width. Two are generally used at the angles and these are placed at a distance from the face of the end wall about equal to the width of the buttress itself. Offsets are generally of the local stone and are consequently very simple. Diagonal buttresses are almost unknown. At Cullompton, the faces of the buttresses are elaborately decorated with trade marks, monograms and representations of the tools used in the woolman's trade.

### ARCADES.

The piers and arches vary greatly in design, according to the materials used. Wherever possible, Beer stone was used, and this material allowed of much refinement of detail. Piers were often elaborately moulded, and caps carved with wreaths of foliage, or even with clusters of angels as at Alphington. At Ashton the caps are merely moulded.

The preference for convex mouldings and the absence of deep casement mouldings, so common in the East of England, is very striking. When the local sandstone was used, very little elaboration of detail was possible, piers were plain octagons, generally monolithic, caps chamfered or clumsily moulded and arches were in chamfered rings.

The granite arcades sometimes take their motive from the sandstone arcades, as at North Bovey, where the piers are octagons and the caps merely chamfered, but more often the limestone arcades are copied as nearly as the intractable material permits. The piers are usually monolithic and moulded, all quirks of the mouldings being kept very shallow and wide. The caps are blocked out in a very individual fashion, and the arches are generally simply chamfered.

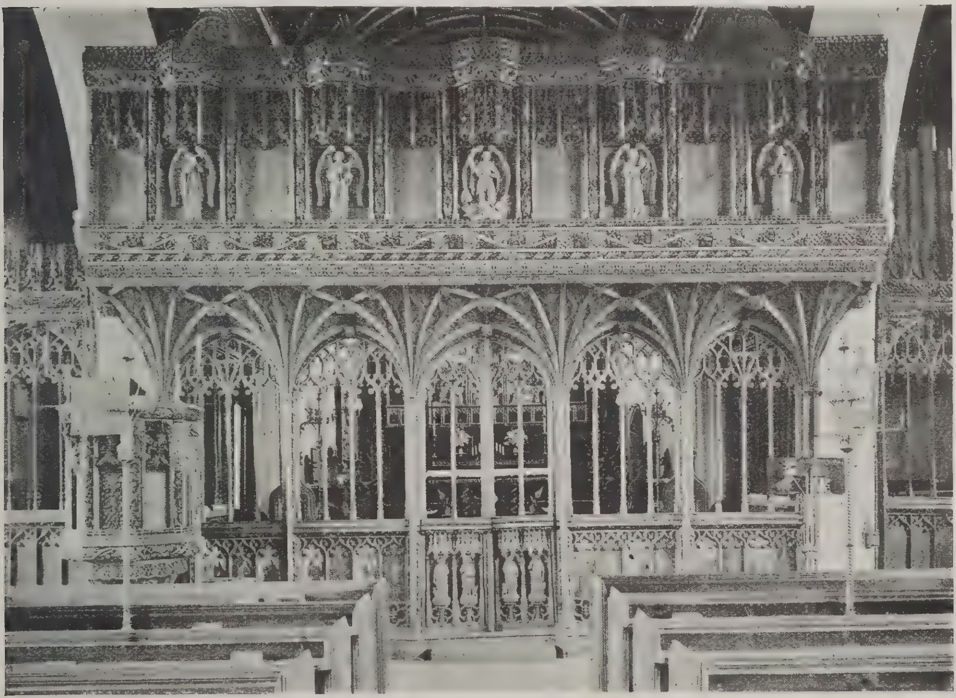


DUNCHIDEOCK.

The form of arch used varies according to circumstances. An obtusely pointed two centred arch is the favourite, but semicircular arches occur in sandstone at Dunchideock, and in limestone at East Ogwell. There are a few four-centred arches of limestone. This is the commonest form for the granite arches to take, but another common granite form is a pointed segmental arch. The use of these very flat curves was evidently due to the desire to avoid any unnecessary cutting up of the long blocks of stone which were easily obtainable.

## Doorways.

Devonshire doorways are rarely elaborate, but their design is often very individual. Doorways of red sandstone are not uncommon, particularly in towers. They are generally simply chamfered or have a large quarter round worked on the angle. The arch is usually struck from two centres, and may be enclosed in a square projecting moulding. In this case the spandrels are never carved. These red sandstone doors are usually built of huge blocks of stone; two for plinth blocks, two for the jambs and two for the arch. Granite doorways are very similar, but sometimes as at Ashton and Ugborough, they follow as nearly as possible the design of an ordinary Perpendicular door with square dripstone.



Kenton.

Beer stone doors are uncommon and are in most cases covered with very elaborate carving. A trail may run right round the arch, and the spandrels, if there are any, are sometimes most elaborately treated. At Honiton, Colyton, Kenton and Kingsteignton, are very beautiful doorways of this type. Simple moulded doorways of limestone sometimes occur, as for instance, the priest's door of Ashton. The doors themselves were very fine, but very few have survived. That of Colyton is typical of the traceried doors. Most were only decorated with vertical moulded ribs. Delightful mediæval door handles occur at Cullompton, Powderham and Talaton.

### WINDOWS.

The most beautiful Devonshire windows are of Beer stone. They are almost always of three or more lights with obtuse two-centred arches. The tracery is in two or more orders, and it is usually of exquisite design. There is so much similarity between the windows of churches in different parts of the county that it seems likely that they were workshop-made and all emanated from a single centre, perhaps Exeter. Two light windows occur, by exception at East Ogwell. They were not unusual at the west end of the aisles. Abbotsterswell. Three light windows are found in very many places. Those at Ashton, all of the same design, are of three different sizes. At Kenton there are fine four light windows, of rather early 15th century date. Those at Cullompton once had transaws. Broadhempston, Kingsteignton, Wolborough and Torbrain, also have beautiful ranges of four light windows. At Kingsherswell a simpler design occurs. Original five light east windows occur at Torbrian, Kingsteignton and Ipplepen. The six light east window of Kenton is, I believe, original, but that of Totnes is a restoration. The most important characteristics of Devonshire windows are first, that the vertical lines of the mullions do not run through up to the head as is the rule in most districts, though Plymtree has some exceptional windows whose mullions *do* run right through. Secondly, the lights are almost always ogee-arched. Thirdly, the mullions are always of ample dimensions, and generally have a hollow and bead moulding instead of a hollow and ogee. The tracery is placed near the outer face of the wall and the rere arch is usually strengthened with a moulded arched rib of Beer stone, which sometimes springs from a shaft worked on the jambs. More often the jambs are merely splayed. Four centred arches occur at Honiton, Clyst St. Lawrence, and Penhoe. In granite churches the mullions and jambs are frequently of granite, while the tracery is of Beer stone. This seems to be another argument for the workshop origin of Beer stone tracery.

Sandstone windows are rare. Most instances occur in the west windows of towers, as at Little Hempton. Pinhoe church has a well wrought two light window of red sandstone, not at all of the local type. Dunchideock has three light windows, with lintels and three centred heads to the lights. The granite windows are occasional copies of the Beer stone windows, as at Ilsington, but tracery could not be successfully worked in this intractable material. At Chudleigh and Ugborough are granite windows with very simple tracery under arched heads. Those of Buckland and Lustleigh are even simpler, and have flat lintels over them. Just as Beer stone windows were sometimes copied in granite, the granite windows were, in late examples copied in Beer stone as at East Ogwell.

## Roofs.

The usual Devonshire roof is produced by providing each pair of rafters with a collar and bracing them with an arched rib, usually in four sections. Every fifth trussed rafter is made a little stouter and is moulded, and the trusses are prevented from racking by moulded longitudinal ribs. These and the wall plates are frequently carved with a trail of foliage as at Brent, the intersections of the mouldings are covered with carved bosses. One generally finds that the arched ribs have been concealed with plaster, but it seems to be generally agreed that originally the roofs were left open, and plastered between the rafters at the back of the slate lathing. Sometimes each panel of the roof has diagonal ribs, fringed with Tudor flowers, as at Cullompton.

The aisle roofs are sometimes gabled like those of the nave, but often they are flat. In this case they are divided into panels by the tiebeams and purlins, which may be moulded as at Ilsington, or moulded and carved as at Ashburton. The north aisle of Ugborough has some specially beautiful bosses of large size. The peculiarity about these roofs is that they have no pendant posts or arched braces. When flat roofs are used, they are sometimes at the plate level of the main roof, but more often they are lower, and a lean-to roof is constructed above, so that a single roof spans the whole church as at Torbrian. Both methods are used at Ugborough. The original roof covering was the local small slate, but in many cases these have been replaced by large modern ones—often from Wales, with a gaudy tile crest. Where the old slates do remain they have generally been spoilt by tar and sanding.

Lead, which could be obtained from Cornwall, was also common.

The eaves were generally projected from the wall and allowed to drip, but battlements were necessary with flat aisle roofs. These are always very high, as at Torbrian. The gable walls often projected above the slates as at King's Teignton, where there is no proper coping. In most cases a coping has been added in modern times. In the lesser churches the slates often run right over the gable walls and the coping is omitted. In this case the verge slates are of much larger size than the others. The effect of this is excellent—as at Lustleigh.

### TOWERS.

The towers, with the exception of those on the Somerset border, are remarkably plain. They are exceptionally lofty, and generally have a pronounced batter. The string courses divide the tower into three stories and run completely round. The buttresses are often omitted as at Bridford, or may be diagonal as at Coffinswell, Ashton, and Cockington; frequently a pair of buttresses occur at each corner, placed some distance away from the angle. The stair turret may be in almost any position, but in the most characteristic examples it is placed in the middle of the north or more often the south wall. The belfry windows are usually twin lancets with obtusely pointed arches, but most sandstone towers have simple two light windows of Beer stone. Totnes has three light windows of Beer stone. At Paignton the three light windows are of sandstone. Battlements are always found; like those of the church they are generally of exceptional height. At Cullompton and other churches near Somerset they are pierced. At Honiton there is an elongated quatrefoil in each merlon of the otherwise plain battlements. Most towers have pinnacles, sometimes small as at Ashton, or large ones as at Totnes, and an intermediate pinnacle is frequently placed in the centre of each side in late examples—for instance Ipplepen and Torbrian.

### PORCHES.

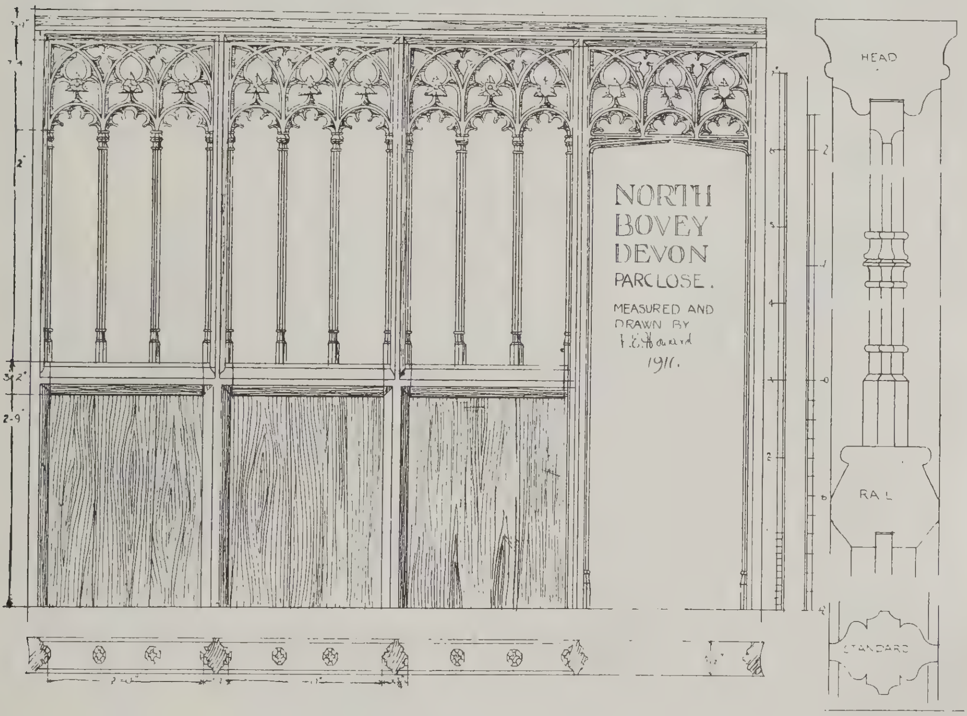
The distinctive appearance of Devonshire porches appears to have been produced by the position of the buttresses, nearly always at some distance from the angle, and by their deep horizontal battlements. They frequently have a room over them, lighted by small windows in the front wall. Some have interesting vaults of granite as at Manaton. The porch at Cullompton, curiously placed at the west end of the aisle, has its original coloured flat wood ceiling. Other porches at the west end of the aisle occur at Awliscombe, Feniton, and Cockington, but the most usual position is on the south side of the church, opening either into the nave as at Bridford, or into the aisle as at Manaton. North porches occur at Ashburton, Ugborough, Honiton; these are quite exceptional. I have not met with any instance of porches in both sides of the nave, though this is common in other parts of the country.

## V. Furniture and Arrangement of Interior.

Let us pass now to the arrangement of the interior and its furniture. A holy-water stoup was generally provided in the corner of the porch to the right of the inner doorway. Most examples are roughly hewn out of a block of granite and are very plain. At Kenton the stoup which is of freestone is exceptionally placed on the left-hand side of the outer porch doorway, very high up.

Just inside the doorway one usually finds a small niche in the wall, probably intended for a lantern for the use of the clerk coming early in the morning to get the church ready for Mass.

The font was, as usual, in the western part of the nave, but it is not often placed centrally. Of course it has often been moved in modern times, but in some cases, as at Ashton, the arrangement of the pewing, which is original, makes a central position for the font impossible. In very many cases the old Norman font was preserved. Those of the fifteenth century are generally of Beer stone; Kingsteignton is a typical example. Generally, the fonts of Devon do not reach nearly so high a level of design as the screens. There are a good many granite fonts of the fifteenth century. Those of Ilsington and Manaton are octagonal on pedestals and simply moulded, while the Moretonhampstead font has shallow tracery carved upon it.



North Bovey.

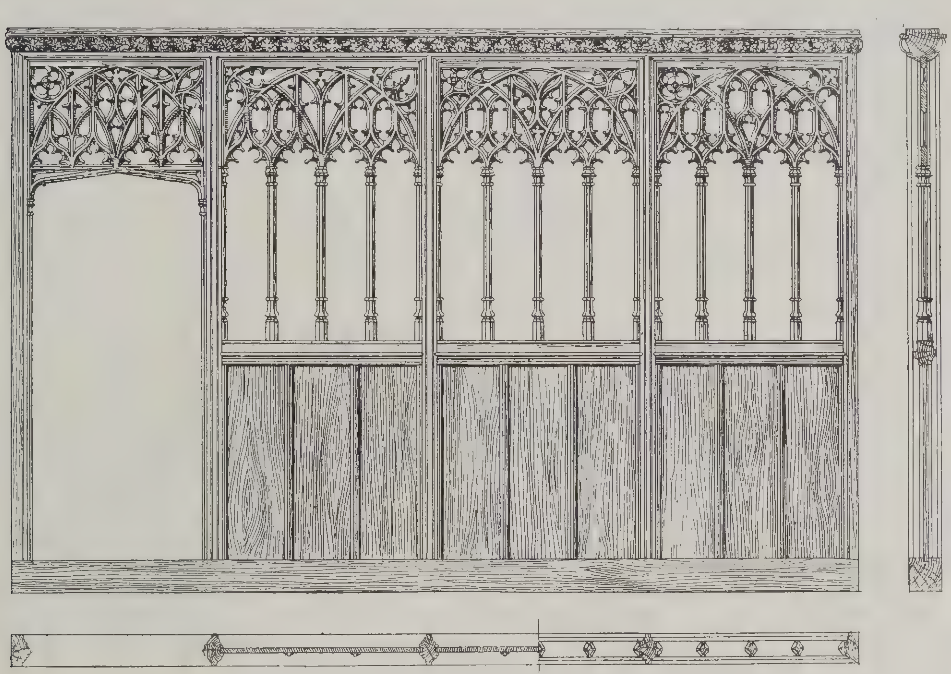
The font covers of South Devon have been almost completely destroyed, but we know from the examples at Swinbridge and Pilton in the north of the county that they were probably in the form of a pyramid, sometimes raised on an octagonal drum, and that there was frequently a tester over them, projecting from one of the nave piers.

The pews of Devonshire are well known to all. The blocks of seating are generally arranged so that the longitudinal passages come exactly in the middle of the nave or aisle. A cross passage runs from the main entrance to the further alley, and another is provided in before the screen. This is generally much narrower than one would expect. In every case it is far too narrow to allow of a minor altar being placed against the screen. The pews themselves are very strongly constructed; the ends are generally about 2½ inches thick, and they are decorated as a rule with stiff rectilineal tracery. In the earlier examples the edges are moulded as at Kenn, but in later times they are decorated with a trail of foliage twisted round a stalk. Later still delightful seaweedy foliage is used as at Dunchideock. Seat and ledge are at least 2¼ inches thick. The fronts and backs of the end benches are always traceried, and are frequently pointed out as the remains of the old rood screen.

Devonshire pulpits are also famous. They seem to have been originally placed against the first pier west of the screen, but in modern times they have generally been moved eastwards and fixed close to the screen on the Gospel side, regardless of the fact that they hide the painted panels of the screen from view. The typical form is an approximate octagon on plan with heavy trails of foliage up the angles and round the top, and a niche in each panel, having a canopy of peculiar form with huge crockets. The top is generally furnished with a moulding and cresting. The stem in those instances which have escaped alteration is of great height. The material may be wood, as at Ipplepen and Kenton, or of stone as at Paignton and Dartmouth. There are one or two very plain pulpits of commonplace design as at Totnes. These are probably of much earlier date than the others. Kenton, cleverly reconstructed by Mr. Bond, is far and away the most beautiful.

The screens of Devonshire are so well known that they need little description. With very few exceptions they are of arched construction, and they differ from the screens of the Midland counties in actually supporting the rood-loft without any aid from the side walls or from props. Consequently the framing is very massive—generally at least 9 inches thick. The height of the rood-loft floor above that of the nave varies from about 9 feet, as formerly at Hennock, to 11 feet 9 inches at Kenton. The gallery as restored at Kenton is about 4 feet 9 inches wide; at Staverton, also a restoration, the width of the loft is 5 feet 4 inches. At Cullompton it was formerly about 6 feet 6 inches. The western parapet is usually about 5 feet 3 inches high to the top of the cresting, high enough to screen those standing on the loft, but the eastern parapet is much lower—about 3 feet 6 inches, that is to say leaning height.

The average Devonshire rood-loft thus affords an enormous amount of floorspace, and it is easily accessible by means of a stair of fair width—about 2 feet in most cases. The huge size of the rood-loft explains two peculiarities of the Devonshire church plan. First the shortness of the chancel, and, secondly, the scarcity of side chapels. There is no doubt that the singers and instrumentalists were stationed in the rood-loft. There was ample space for an organ, and we know from the well-known contract for building a rood-loft at Stratton, in Cornwall, on the Devon border, that altars were placed in the rood-loft. This contract records that John Dawe, a Cornishman, and John Paves, of North Lew, Devon, agreed to make the rood-loft, the rood and two altars of timber of St. Armell and the Visitation of Our Blessed Lady, with tabernacles to the same at both ends of the said rood-loft, one by the south wall and one by the north wall. I do not think these altars could possibly have been on the ground against the screen, because the custom of painting saints on the lower panels was almost universal, and they would have been hidden from view if altars were placed against them, though such altars certainly seem to have existed at Swymbridge in North Devon. The lofts are so easily accessible that I see no reason why the Gospel should not have been read from them. Certainly, there is little room in the sanctuary for much ceremonial. A gospel lectern of the usual eagle form has survived at Bovey Tracey. May not this have stood on the loft, facing north, like those shown in Flemish pictures ?



ALPHINGTON.

At Cullompton, a long balk, carved with bones and skulls with mortices for the rood, the thieves' crosses, S.S. Mary and John, and two archangels still survives. This balk which is much shorter than the width of the nave, probably lay on the top of a rood beam some distance above the loft floor, directly over the head of the screen. In this instance the Rood was suspended from a tiebeam. In some cases it may have stood on the western parapet.

Many Devonshire churches still retain the celure—a richly decorated canopy over the rood, as Hennock, Talaton and Lapford.

It is likely that the tympanum was the rule, rather than the exception, in the west at least. It must have been supported on a beam just above the level of the loft parapet to give headroom for those standing on the loft.

The choir was divided from the choir aisles by parclose screens of which many beautiful examples remain. Berry Pomeroy is a typical example. Kenn has fine parcloses of late fifteenth century date.

There is little evidence to show what the choir stalls were like. At Ilsington there are four very fine stall ends, now made into a reading desk. The front of the desk, which appears to be the panelling in front of the stalls is of similar character to the wainscot of the screen. At Cockington some fine misericords were found a few years ago. No doubt the stalls to which they belonged were originally placed against the screen as return stalls. At Combe-in-Teignhead there is some remarkably rich work in the north transept which appears to have come from the choir stalls. Here the ends were square with curious little animals walking along the top. The trails which run round the ends are beautifully carved. There are also ends with sloping tops, but otherwise like ordinary pew ends, which may have terminated the seats of the stalls. At North Bovey the seat ends of this kind occur in their proper place, i.e., against the west jamb of the door through the parclose screen. As for the arrangement of the stalls, there was most probably a single range of seats on each side running from the jamb of the doorway in the parclose screen to the jamb of the rood screen doors, which would fold back and form elbows for the terminal seats, but would not be so wide as to block up the gangway.

So far as I know there is no example of a choir lectern in Devon, but no doubt they were in use. Even in the tiny choir of Ashton there was originally a central area of about ten feet square, affording ample room for the rulers of the choir and their lectern. Now, with two rows of seats on each side there is scarcely room for two people to pass one another.

The sanctuary appears to have been raised one step only. Sedilia were generally provided by bringing the recess of the south sanctuary window down to about 18 inches above the floor as at Ashton, but at Paignton there are elaborate sedilia, apparently of the late 14th century, but with modern colour. At Broad Clyst there are still finer sedilia, quite in the Devonshire manner, with ogee arches, and huge crockets, like those of the pulpits. The piscina is generally very simple, just a little recess with a cusped or ogee arch over it, often with a wood shelf for the cruets as at Ashton.

The evidence for the arrangement of the altar is unfortunately very scanty. The east window affords some clue to the size ; they appear to have ranged from about 8 ft. 0 in. long at Ashton, to 10 ft. 0 in. at Kingsteignton. One rarely finds the glass line more than about 7 ft. 6 in. above ground, sometimes it is considerably less. One frontal is said to survive at Culmstock, but I have not seen it.

The reredos appears to have been almost invariably of wood. No traces of anything structural can be found. Judging from the wonderful canopy-work of the rood-loft fronts, the reredoses must have been marvels of carving and colour decoration. The little stone reredos of the Ooldham chapel in the cathedral church of Exeter may give an idea of their general design, for as the wood pulpits follow the design of the stone ones so closely, the wood reredoses may have been like those of stone. Alabaster panels have been found in Devonshire, so that the quaint wood framed reredoses with alabaster panels which are believed to have been made at Nottingham were not unknown.

Even the tabernacles on each side of the altar for the image of the patron saint were of wood. At Ashton, where the plaster is mediæval, the form of the tabernacle is distinctly outlined on the wall, which has been painted red after the tabernacle was fixed against it. In this case it had a tall spire, supported by little pinnacles and flying buttresses, and must have been very much like that of the image of the patron saint in St. Albans, Holborn. I do not know of any examples of stone niches in the east wall such as one finds in other counties. The form of the tester is also uncertain, though no doubt, they once existed. Where the east window is large and comes close to the arched roof, the latter was probably decorated with diagonal ribs, and carved crestings and bosses, like the celure over the rood. At Cockington, there is an iron ring in the roof, about 5 feet from the east wall, from which the lamp which burnt before the Blessed Sacrament probably hung. Of the Pix and its canopy there is of course no trace.

Almost every part of the church was decorated with paintings. At Cullompton, a very fine series of paintings were discovered some years ago, but they were blue-washed over again. Between each pair of windows, of the aisles and clerestory alike, were painted beautiful figures of saints. The arch mouldings and spandrels were also coloured.

I need say little of the painted saints on the screens, which Dom Bede Cam has described so fully. They are never up to the standard of those of East Anglia, but often they are quite charming; Ashton, Plymtree and Kenn are undoubtedly the most beautiful. Then there are the stained glass windows of which there are many fragments. Torbryan, Hennock, Ipplepen and Bridford, have a good deal of ancient glass remaining in their traceries. At Ashton, there are delightful figures of St. Gabriel and a kneeling member of the Chudleigh family, and there are one or two complete figures at Lustleigh. But the most beautiful series of windows is that at Doddiscombsleigh. The five windows of the north aisle are quite perfect, and contain figures of saints on a quarried background, with a coat of arms in a wreath below each. The east window of the aisle, however, is the finest and most interesting, with its delightful representations of the ceremonies for which the Devonshire church is planned. It represents our Lord in Majesty with rays proceeding from the five Wounds to the seven Sacraments.

# St. Alban's Abbey.

A LECTURE on the great Benedictine Church, now the Cathedral of St. Alban's, with numerous lantern illustrations from 18th and early 19th century drawings and engravings and from recent photographs, was given before The Society of Architects, on Thursday evening, May 8th, 1913, by Mr. E. W. Harvey Piper, Hon. Member.

The lecturer rapidly sketched the story of the Abbey foundation in 793, and showed that it was throughout the Middle Ages one of the most prosperous and flourishing establishments in the Benedictine Order, the monks, drawn largely from the moneyed classes, numbering one hundred.

St. Alban's Abbey.

The Abbey church, built largely at first of Roman bricks quarried from the adjacent and deserted Roman city, benefited by the prosperity of the monks, and while ever restricted to its original narrow dimensions, was so added to eastwards that it became one of the longest in England. The builders were always more ambitious than funds justified, and every scheme for the improvement and decoration of the Abbey church was starved in execution, and left half-completed. Forty abbots in turn reigned in splendour at St. Alban's from 793 until December, 1539, when the last of the long line, Richard Boreham, of Stevenage, surrendered the Abbey to

Henry VIII., and was, together with his monks, pensioned off. The monastery buildings, with the exception of the steward's residence or Great Gate House, and the Water Gate, now the Fighting Cocks Inn, were granted by the King to Sir Richard Lee, who utilized them as cheap materials for other houses. The church, which in 1553 had been sold to the town-folk for £400, proved far too large for their requirements or powers of upkeep, and only the central portion between the rood-screen and reredos was utilized for worship. The Lady-chapel was converted into a grammar school, and was shut off by a public passage way cloven through the retrochoir, walled off, and providing a short cut for towns-folk from north to south. The western part of the nave, being disused and very poorly lighted, soon fell out of repair. Three centuries of neglect brought the great Abbey church into a sad state of ruinous dilapidation, from which it was rescued by three successive generations of restorers, whose zeal often outrun their knowledge and discretion. Lewis Cottingham in the forties of the 19th century displayed the typical ignorance of his day. Sir Gilbert Scott, during the twenty years ending with his death in 1878, evidenced great constructional ability in underpinning the central tower and pushing back into place the long bulging walls of the nave clerestory on north and south sides; in his repairs he was conservative to a fault, frequently returning in position a decayed moulding when it was obviously no good, and would have to be renewed in a few years at the longest. Then followed the tempestuous reign of Sir E. Beckett, afterwards Lord Grimthorpe, who, with an absolute disregard for the feelings of others, and heedless of all criticisms and protests, expended £140,000 out of his own pocket in strengthening the fabric, in reconstructing the western façade of the nave and its south arcade, and giving fresh ends to the north and south transepts according to his own devices, and in re-edifying the Lady-chapel. Grimthorpe's drastic works at St. Alban's twenty years ago evoked the most bitter storm of condemnation, abuse, and recrimination that ever raged about an architectural undertaking. The impression which some people had derived from the severe comments on his rebuildings that the church no longer contained old features of the first importance was, however, the lecturer pointed out, quite unjustified.

Two salient features characterize the laying-out of the ground plan of the church: firstly, its great regularity, the only break of importance being the 16th century Chapel of the Transfiguration, on the south-west side of the Lady-chapel, and, secondly, its extreme narrowness in proportion to length. The architectural evolution of the church, from its building by Paul de Caen, in 1077-93, to the works by Lord Grimthorpe, Sir Arthur Blomfield, and Mr. Oldrid Scott, having been sketched upon the plan, Mr. Harvey Piper proceeded to conduct the audience upon a perambulation around and through the building, photographs taken at various periods exhibiting in rapid succession its appearance previous and subsequent to restoration.

The miserable and threatening condition of the bepatched west front by Wheathampstead as the lecturer remembered it in the early seventies of the 19th century was illustrated, and Beckett's crude design, prepared in February, 1877, was shown from his autograph drawing. That this was afterwards modified by an anonymous ghost, well paid to remain in obscurity, to the more presentable form in which it was carried out was obvious from the great disparity between the authorized version and the executed work, and from the fact that Beckett was so satisfied with this crude holograph design as the best he could produce that, thirty-four months after he drew it, he submitted it to the Restoration Committee for their approval without alteration or amendment. As for the west front as we now saw it, it was a passable example of the class of design adopted for a prosperous Nonconformist chapel in the closing years of the 19th century. The conception was well thought out, the buttresses to the central gable and its three doorways being boldly advanced, and the arcaded flanking wings over the aisles, reminiscent, to some extent, of the treatment of Salisbury's west front, being set back. The great nine-light window, with its wheel head, was cleverly recessed. The hexagonal flanking turrets were set in the same plane of projection as the main façade and ended in bold spires, which, while providing the break so much needed to the flat sky-line of St. Alban's, were tactfully kept lower than the apex of the central gable. A striking illustration of Beckett's wanton iconoclasm was his treatment of the beautiful late 14th century cloister arcading embedded in the south aisle wall.

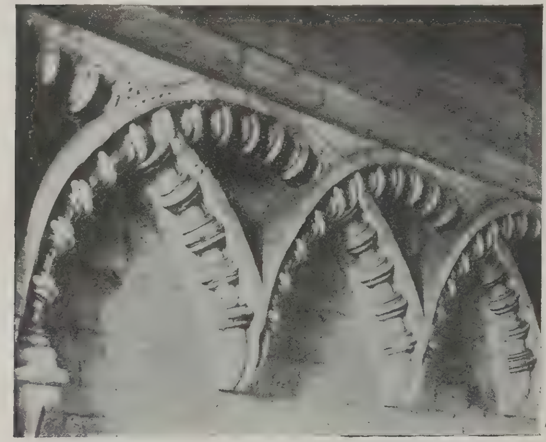


*Photo W. Plomer Young.*

WALL ARCADING SOUTH SIDE OF SLYPE.

Beckett found it necessary to strengthen this aisle wall owing to the poor foundation, and constructed against it between each bay a bold, uncompromising flat buttress of flint and freestone, which disdained to accord with the old work around, and cut through the charming cloister arcading. A more harmonious treatment, the lecturer suggested, would have been to provide buttresses pierced by a passage-way such as were used by Abbot Thokey, in 1318, at St. Peter's Abbey Church (now the Cathedral) at Gloucester, and within the past year by Sir Thomas G. Jackson, Bart., R.A., in his clever and felicitous strengthening of the south nave aisle at Winchester Cathedral.

A view of Grimthorpe's "Five Sisters" followed, and it was averred that the Q.C. carried the south transept roof up to an unnecessarily high pitch so as to be able to boast that he had provided the longest lancets in England! As for the old south window which these replaced, that had really little merit, and no claim for considerate treatment, for it was merely a rebuilding by Cottingham in 1833 of a mean framework of deal inserted by Archdeacon Cole in the days of Queen Anne.

Advancing further to the south-east, photographs of the Lady-chapel, choir, and south transept were displayed before, during, and since restoration. Before this was undertaken the eastern limb of the Abbey was confessedly in a state as precarious as picturesque. The foundations of the outer walls were uncertain; the parapet of the Lady-chapel was patched with bricks and plaster; the haunches of the mean slated roof which covered it in were loaded with common clay as a cheap and nasty expedient for keeping them weathertight. Here and there windows were walled up, to save the cost of reglazing; the round and octagonal turrets on transept and retrochoir angles were shaky, while the degradation to which the fabric was subjected spoke eloquently of disregard and neglect not only of the stability but of the sanctity of the edifice. Turning to the repaired building, the sky-line was now absolutely changed. The brick battlements had disappeared alike from presbytery and transept parapets; spiky pinnacles, presumably in Grimthorpe's judgment of 13th century type, replaced the softened and varied outlines of the retrochoir; windows displayed new tracery borrowed from familiar textbook plates; while the north-eastern and south-eastern corners of the Lady chapel were flanked by hard-featured buttresses, set at right angles like the revetments of a fortification.

Passing round to the north-east, a slender new circular turret with steep conical pinnacle was seen rising at the angle of the retrochoir aisle. This was set up, when the work was nearly finished, by Grimthorpe, who assigned as his reason that people clamoured so loudly for the sturdy turrets he pulled down from the presbytery that he gave them this fresh toy to pacify them!

A series of suggestive contrasts between works by Mediæval Goths and 19th century Vandals having been thrown on the sheet, the lecturer discussed the general

*Photo James Cox.*

SOUTH-EAST ANGLE OF SLYPE.

result of the restoration on which Grimthorpe expended like water the fortunes he inherited, married, and made. The author held that they were indebted to the generous but self-opinionated and scantily-qualified benefactor for having soundly repaired the fabric, for putting in good foundations, and insisting upon sufficiently thick and well-bonded walls and honest workmanship. It was improbable, had he not volunteered to the rescue, whether the funds for the absolutely essential structural works would have been forthcoming. Going into details, the lecturer held that the partial rebuilding of the Lady chapel, its vaulting in stone, and its internal panelling and carving were admirable ; the problem of the retrochoir was successfully treated ; the west front was fair Late-Victorian work, but the cloister buttresses and Norman portal were blunders, and the rebuilding of the south wall of the transept with huge and uncongenial lancets, and the destruction of the character of the slype that abutted upon that wall were deplorable evidences of lack of judgment ; while words could not be employed to express indignation at the inane, ignoble ignorance of the north transept "rose" window.

Entering by the western portal, the works of restoration were elucidated by illustration, including the fresh levels adopted, the substitution of plain oak roof for the decayed painted deal ceiling of the 18th century, and the still more recent opening out of the vista over rood-screen and reredos from western doorway to end of retrochoir by the division of the organ and its rearrangement in the north and south triforia of the ritual choir. The clear and richly-coloured stained glass inserted in the east window last Christmas-tide (and representing Our Lord in Majesty), at the cost of the Ven. and Hon. Kenneth Gibbs, Archdeacon of St. Alban's, son of the late Lord Aldenham, was conspicuous from the west end of the nave and greatly added to the splendour of the long internal vista.

Turning westwards, the effect of Grimthorpe's end windows and new roof were admitted to be fairly satisfactory, while the greater stability and improved lighting of the aisles were very apparent.

Proceeding into the south transept, Grimthorpe's alterations were only too evident ; a passageway in the west wall from the cloister has been converted into a cupboard ; the eastern and western doorways into the slype were blocked up by Grimthorpe, and

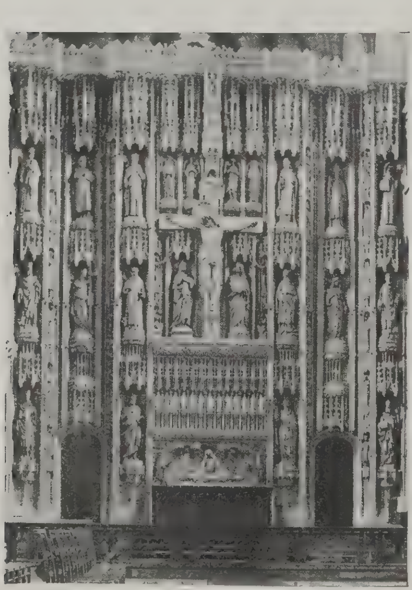


*Photo W. Plomer Young.*

THE WALLINGFORD SCREEN.

it has become a mere recess in the south wall of the transept; part of the original arcading is left on the south wall, while the other half-dozen intersecting arches are set up as an ornamental frieze on the south transept wall, below the "Five Sisters" lancets.

A series of three illustrations of the transepts looking to the north—Nash's engraving of 1804, and photographs taken in 1870 and last year—was successively thrown upon the screen to illustrate the changes effected during the past century.

It was pointed out that in the choir at St. Alban's as at Rochester Cathedral, the structural choir area is shut off from the aisles by later solid walls, and the lecturer suggested that if the masonry in these blank arcades to the north and south were carefully taken down and rebuilt, the explorers might possibly be rewarded by discoveries of worked masonry of much interest — conjecturally by further fragments of the saints' shrines. The magnificent reredos of William de Wallingford was illustrated by several photographs, exhibiting its appearance when despoiled of its figures, and much of its tabernacle work and cresting, and bedaubed with Roman cement and whitewash, and as restored by Harry Hems, of Exeter, under Sir Arthur Blomfield's direction in 1884-88. The reredos was contrasted with the very similar one at Winchester, constructed a very few years later, by Bishop William Patten, of Waynflete, and restored from designs by the late J. D. Sedding in 1890. Of the two, the lecturer gave the preference to the Winchester high altar screen as the better in proportion and more rich and harmonious in arrangement and details of ornamentation. After a glance into the north and south choir aisles, the Saints' Chapel was visited, and the story told of the recovery in 1847 and in 1872 from walling in the retrochoir then being demolished of the long-lost fragments of the shrine of St. Alban, and of its piecing together and re-erection by the late John Chapple. The discovery was soon followed by that of the second and very inferior, architecturally speaking, shrine of St. Amphibalus, which, after several changes of position, has now been built up in what seems to have been its original location, at the east end of the north choir aisle.

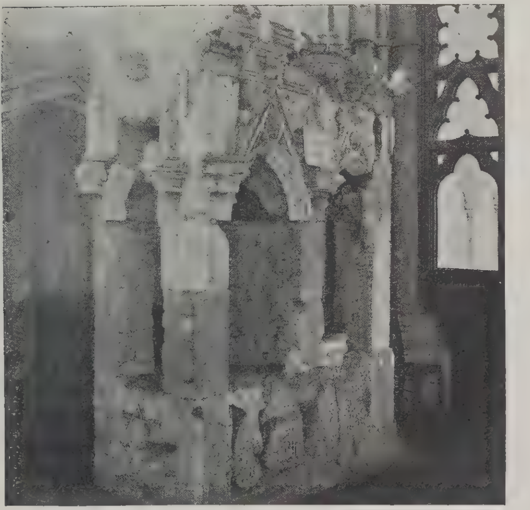


*Photo W. Plomer Young*

THE SHRINE OF ST. AMPHIBALUS.
NORTH CHOIR AISLE.

Views of the Lady-chapel when desecrated by use as a grammar school and of its present condition as practically rebuilt brought to an end the series of illustrations, and in conclusion the lecturer remarked : "As we give a final glance at the great Abbey church, we feel that it has grown upon us in interest and impressiveness while we recalled its history and re-examined its features. The study has not been, and cannot be, exhaustive. St. Alban's presents to us many problems yet to be solved. The numerous changes of plan and construction revealed by the work we have seen have not all, by any means, been satisfactorily explained. Much remains, therefore, to stimulate further investigation and thought. Looking once more on the venerable church before us, we realize that five-and-twenty generations of workers and worshippers have wrought upon the fabric, and have each left upon it their own impress. Many workers during the past eight centuries have contributed to render this edifice a very storehouse and treasury, a veritable handbook and encyclopædia, of architecture of every period from the Norman Conquest to the present day."

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The Very Rev. the Dean of St. Alban's, who has very courteously examined and revised the proofs of this report, which in a covering letter he refers to as "a most interesting and epigramatic lecture," sends the following notes:

"As to the turrets, which formerly rose at the south-eastern and north-eastern angles of the choir, one octagonal turret was somewhat dilapidated; the round turrets were as good when demolished as when built, I carefully examined them myself. It was the most cruel piece of destruction to my mind of all that Lord Grimthorpe did and so I told him at the time.

"I note Mr. Harvey Piper's remarks as to the date of the solid walls shutting off the sanctuary from its aisles, and venture to think the lecturer is wrong there. The walls are quite early and were strongly built to resist the thrust of the central tower. They cannot be later than the early English period. No 'fragments of shrines' can, therefore, be imbedded in them.

"The St. Alban's reredos was completed August 5th, 1484. The late Dean Kitchin, of Winchester, considered that the Winchester high screen was the earlier of the two, advancing reasons for his belief.

"The original position of the shrine of St. Amphibalus was not at the east end of the north choir aisle, but in the middle of the ante chapel to the Lady-chapel.

W. J. LAWRANCE."

# Architectural Training on Beaux Arts Lines.

## The Atelier System in England.

Mr. Bartle Cox, A.R.I.B.A., an English architect, in a French Atelier (Atelier Laloux, Paris), in a communication to the Guild of Architects' Assistants says that over there there is no question concerning ateliers, but in England lately there seems to have been some misunderstanding owing to the timely good work of several well-intentioned and enthusiastic patriots belonging to our profession who deem that one of the finest institutions for the progress of our art would be the introduction into England of a similar education for architectural composition as is obtainable in France owing to the existence of the well-organized system of the Ecole des Beaux Arts.

In French the word "atelier" has a very wide significance, and by itself has no precision of meaning unless some qualifying adjective is implied or understood. the word can mean a workshop, study, manufactory, shed, office, or studio, etc. In artistic circles it generally means the latter.

All the principal architectural ateliers in Paris are in connection with the Ecole des Beaux-Arts, and it is this central body, or National School of Fine Arts, that is, generally speaking, responsible for all the work done in the ateliers. London will soon learn the system by the recent establishment in Wells Mews of an atelier run by Beaux-Arts men.

In drawing a parallel between a design class and an atelier, Mr. Cox points out that an architectural atelier in Paris in connection with the Ecole is of a two-fold nature.

1. The preparatory atelier, where projects are set by the patron or professor for the students to work out together as practice for the admission competition into the Ecole.

2. The atelier for those students who are received into the Ecole, and who render in the atelier the projects set by the professor of theory of architecture of the Ecole.

The preparatory ateliers in Paris vary considerably. In some the patron visits for an hour once or twice a week; in others he is there every afternoon. In these ateliers fellows from fifteen to twenty-nine years of age are working together and helping each other. Some are learning their orders, some learning to cast shadows, and others doing small projects similar to those generally set at the *concours d'admission*, and owing to the accepted camaraderie there, a young fellow just starting his orders can ask for, and may expect to get, friendly assistance from any of the other comrades who may be able to help him. The atelier in this way does a great deal of progress irrespective of the patron.

The atelier is the seat of the students, and is run by themselves. The patron does not generally occupy himself with anything but the gentle criticism of the work done.

In the ateliers for students received into the Ecole, the age limit for the Ecole is thirty. No man can participate in any of the advantages of the Ecole, the Grand Prix de Rome included, after thirty years of age. In these ateliers they render or draw out for presentation the sketch for the project which they have done at the Ecole *en loge*—and this sketch, or *esquisse*, is, as a rule, done within twelve hours, and constitutes the student's idea for that particular architectural problem or project. He leaves a copy of the *esquisse en loge* and takes a copy to the atelier, which he studies and works out by the aid of the whole atelier, with the patron at the head; but he has to keep to his original idea as expressed in his sketch left *en loge*, and for this reason the patron has to help the student to develop his idea, and not what would be the idea of the patron. From this it follows that as the student sees all the other students' solutions the strongest atelier will offer him the best education, which depends more on the strength of the students than on the strength of the patron.

The patron is necessarily a big factor, but his strength is in his power to enable the student to realize himself. When the projects are finished they are all exhibited in the same hall at the Ecole, comparisons between ateliers can be made, and a healthy emulation between ateliers is kept up, as a keen new-comer seeks the strongest atelier.

Mr. Cox's opinion as to the establishment in England of the atelier system should carry weight when it is considered that he gave up a good post as an assistant at home in order to study in Paris, not being satisfied with the state of affairs in England. There is in England, he says, no concerted action, no national training, no central authority, and very, very few great architects. The English can design at times very nice details, but the art of architectural composition does not, nationally speaking, exist in our island.

In France it is otherwise. The Ecole des Beaux-Arts is universally acknowledged to offer the best training obtainable in the world. The fact of so many foreigners going there in preference to England is sufficient proof of the French superiority in this direction.

Admission into the Ecole takes place twice a year, when forty-five Frenchmen and seventeen foreigners are received, so that in ten years' time 340 foreigners have gone through the Ecole. They include some Belgians and Swiss, but the bulk are Americans or Canadians, with a sprinkling of Russians, Turks, Greeks, Bohemians, and Egyptians, etc., but very few Germans, Italians, or English. Besides those received into the Ecole, perhaps four or five times their number are studying there who fail to get into the Ecole and others who have no intention.

Practically the whole of the American system of architectural education is based directly upon the French, so that undoubtedly it is the system to establish in England; and he believes that most of the profession are of that opinion, though some petty interests and personal motives have been working against the Beaux-Arts Committee.

Mr. Cox is not interested in a national style so much as in a national training for English architects. The principles of architectural composition are international, and there is a tendency over the whole world towards a universal style. The differences between the architecture of England, France, Germany, Italy, America, Australia, China, and Japan are chiefly in details and the obviousness of training.

Judging from the names in connection with the atelier in Wells Mews, it appears as though a very good class of students were hailing with a great welcome this belated innovation into London.

Naturally the start of such an affair involves a financial outlay, and as it is intended to make the atelier self-supporting; the greater the number of students that join the less will be the fees.

It is the hope of the Beaux-Arts Committee to see establitshed in England a national school of fine arts, and the atelier of Wells Mews is merely the start of a big scheme.

Mr. Cox hopes to see the establishment of other ateliers, so as to obtain competition between patrons on the same project, and also ateliers for preliminary studies based on the French system; and then if the scheme ever comes to a big issue, as he believes it will, if not by this Committee by some other, the establishment of a school of fine arts, as is done in France, would enable the students to study free when once received. He also believes that England is full of influential men willing to become handsome donors to the cause; naturally they will be stimulated to see some results, consequently the Beaux-Arts Committee intend that the first atelier shall contain men of a good stamp and capable to make rapid progress. This is all very difficult to arrange at first, and as they do not want the first atelier to be flooded with elementary students this reduces their number for the present; but it is the *bona-fide* intention of the Committee to benefit the student and the profession, and not their own pockets.

The Beaux-Arts Committee is made up of men from all the existing societies, and they feel that none of these societies are at present in a position to take up this scheme, and so themselves have made the start, feeling that the time is very opportune.

# The Society of Architects' Travelling Studentship Competition, 1913.

The problem was to design a group of Almshouses on a given site at a cost not exceeding £6,000. Provision had to be made for nine old men and nine old women, a governor's residence and a chapel.

The assessor, Mr. E. C. P. Monson, F.R.I.B.A., F.S.I., Vice-President, reports as follows on the eight sets of drawings submitted :—

DESIGN 13.—A good clean looking set of drawings on nine strainers. The buildings are designed in the Gothic style and are set well back from the road, in the form of a semi-quadrangle. There are two floors, the living rooms being below and the bedrooms upstairs ; this is not a good arrangement. There is no bath or bathroom provided, but in all other respects the design complies with the conditions and could be easily built within the limit of cost, £6,000. A good deal of time has been spent in the preparation and completion of the exhibit.

DESIGN 14.—Set on three strainers. Buildings designed in Georgian style, forming three sides of a square with the corners canted off. The planning is satisfactory, but the larders come almost behind the living room fireplace. Baths are provided in the sculleries, each suite is self-contained, and the buildings could be erected within the limit of cost, £6,000. The weak part of the design is in the elevation, which would be very monotonous with so much repetition and a continuous sky line, broken only by the chimneys. A good deal of time and thought has, however, doubtless been expended in the preparation of the scheme.

DESIGN 15.—On six strainers. Displays ingenuity and originality in the arrangement of the Almshouses, in several blocks in circular form, but if the front block, containing the governor's house, could have been placed elsewhere, it would have been much more satisfactory. As it is, this block would somewhat mask the others, although the ground at the extreme top of the site is five or six feet higher than at the road. The design is Georgian in character, and the planning of the suites is satisfactory, each being self-contained. The drawings have been carefully prepared and well thought out. The cost of the scheme is estimated including the fences and gates at £6,500, which is £500 more than the amount allowed in the conditions.

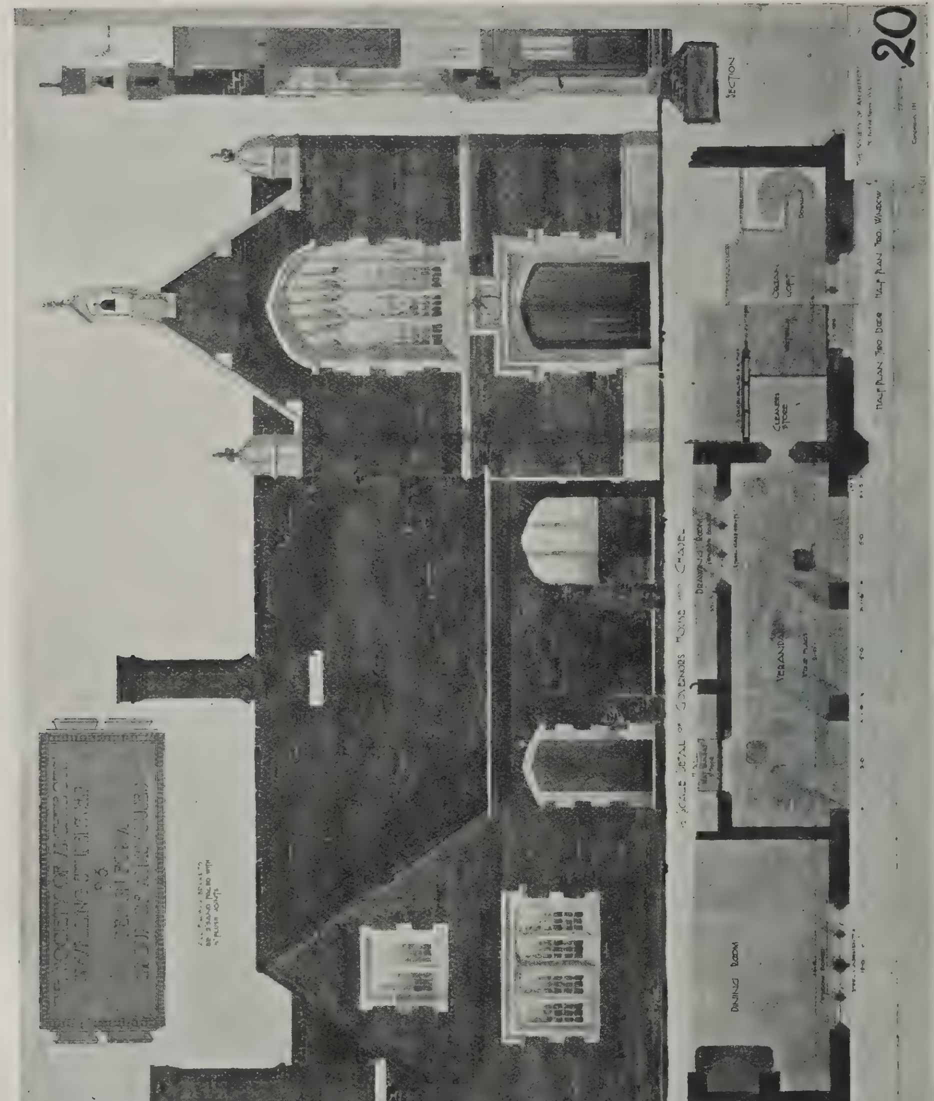
DESIGN 16.—Set on eight strainers. Shows the Almshouses arranged round a court-yard, which is not an ideal arrangement. It does not display them to their best advantage, and to a certain extent restricts the free passage of air around the buildings. Some of the living rooms will be debarred from sunny aspects. No baths are provided, and some of the suites are on the first floor, which is not desirable, considering that the occupants are to be old people, some of whom would possibly be unable to mount the stairs. A good deal of time has been spent in the preparation of the drawings, which are clean and neat, and a perspective sketch has been started. The buildings could possibly be executed within the limit of cost, £6,000.

Design 17.—On four strainers. Rather a highly colored set. The buildings are laid out in triangular form. The planning has been well thought out, but there are no baths provided, and the bedrooms are rather small, being only 8 ft. 0 in. by 9 ft. 0 in. The chapel being detached and placed in the front of the other buildings would somewhat mask them. The scheme could doubtless be carried out well within the limit of cost.

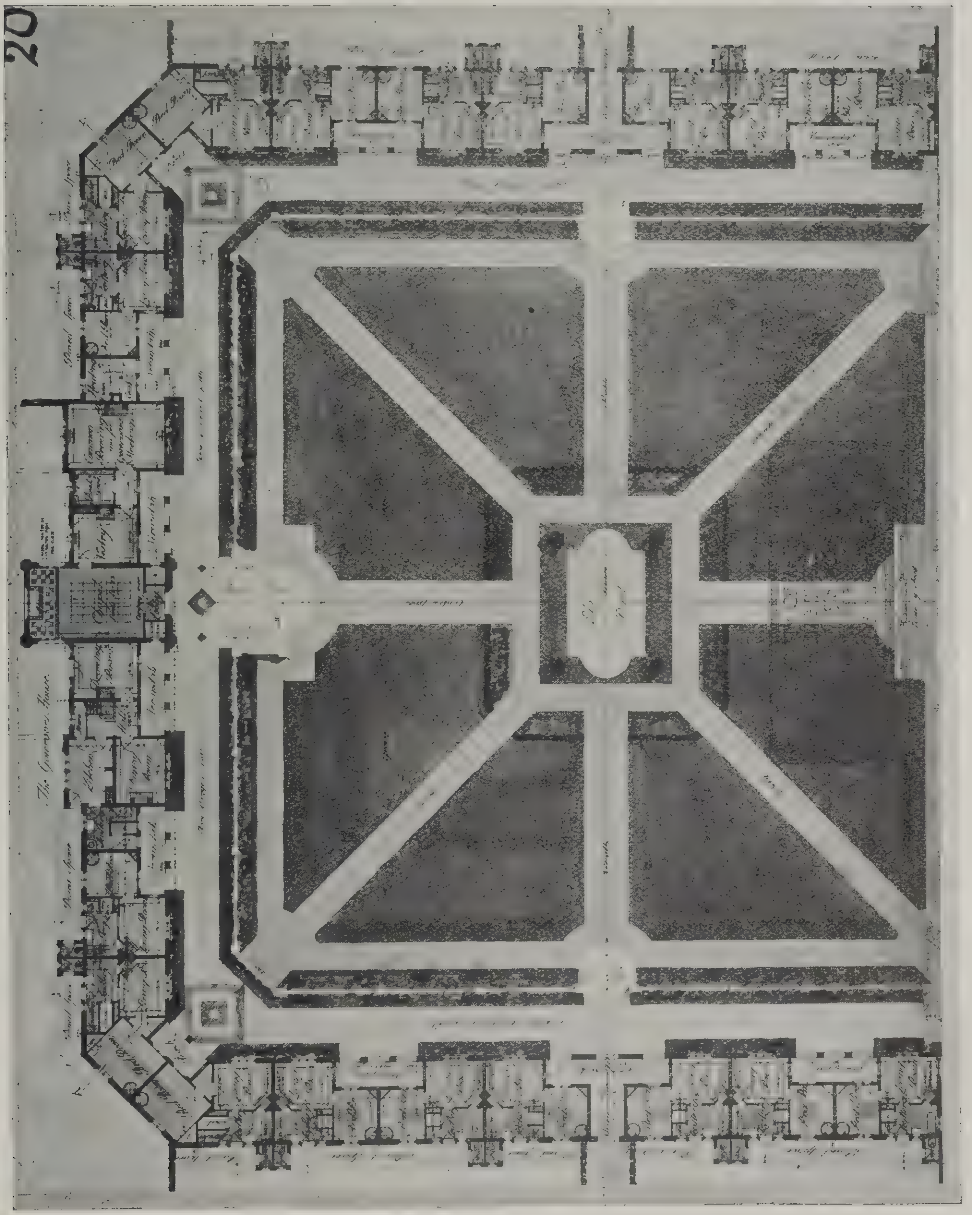
Design 18.—On six strainers. A rather nicely got up set. The design is Gothic. The planning is good, but there are no baths. The buildings are so arranged so as to give each of the living rooms a full amount of sun, although the porch in some instances considerably takes away from the size of the room and would tend to make them dark as well as unduly small. The design of the chapel is exceptionally pretty and would look well, but there is a little waste in the provision of the Narthex for such a small building. The scheme could doubtless be carried out for the £6,000 limit of cost.

Design 19.—On five strainers. Shows the buildings arranged on three sides of a square, and designed on the Renaissance style. The planning is not in some instances in accordance with the terms of the competition, the suites not being self-contained, but so arranged that there is a common w.c., lavatory, and bath room for two tenements, which is not at all an ideal arrangement. Some of the suites also are arranged on the first floor which also is unsatisfactory where old people are concerned. A perspective sketch is included.

Design 20.—On six strainers. Shows the buildings arranged on three sides of a square with the corners canted off. The planning is satisfactory, the rooms are of good size and shape and in every instance the living room will get the sun during some part of the day. Baths are provided in each scullery, and a verandah outside each front door would make a comfortable space for sitting in in sunny weather. The design is generally pleasing and would look well if erected. The figures of the estimate of cost are fairly alright, but the height taken for the governor's house, vestry, etc., should be 18 ft. 0 in. and not 16 ft. 0 in. This, however, will only make a difference of £200 in the ultimate cost, and should not, I think, make the building so that it cannot be erected for the stipulated amount of £6,000 stated in the conditions. The set of drawings has been very carefully prepared, and altogether are very nice, much time has been expended upon them and the laying out of the gardens and grounds come out satisfactorily, but why a tennis court is shown for aged men and women is somewhat difficult to understand. A perspective sketch gives a very good idea of what the appearance of the group of buildings would be if erected.



THE TRAVELLING STUDENTSHIP, 1913. DESIGN BY MR. A. L. ABBOTT. PLACED FIRST.



The Travelling Studentship, 1913. Design by Mr. A. L. Abbott. Placed first.

## The Assessor's Award.

After carefully considering all the drawings submitted and taking into account the terms and conditions of the competition, the assessor is of opinion that the Studentship and Silver Medal of the Society should be awarded to the author of set numbered 20, and although he was not asked to place a second, he thinks the next best design is No. 15, although the limit of cost has been slightly exceeded.

He considers the drawings submitted show a general excellence in work and thought, and point out the many different ways in which the one subject can be attempted and arranged.

The winner of the Travelling Studentship is Mr. A. L. Abbott, of 26, Mowbray Road, Upper Norwood, S.E. Design No. 20. He has previously won the Architectural Scholarship with a set of measured drawings of the Church of St. Martins-in-the-Fields, and also the Quarterly Competition with a design for a Cottage Hospital.

The Council have given an "Honourable Mention" to Design 15, the author of which is Mr. Stanley Balmer, of 13, Deanville Road, Clapham Common, S.W.

The whole of the designs are on view at the Society's Headquarters.

## SOME PRESS CRITICISMS.

*The Building News* says: A group of almshouses, on a fine, large open site, to cost not more than £6,000, for nine old men and nine old women, presents an attractive and not particularly difficult problem; but we cannot say that the result, judged by the exhibition which has been open at the Society's house this week in Bedford Square, is specially exhilarating, for not any of the schemes on view present much novelty of idea or freshness of aim. Indeed, none of them, as drawings or designs, illustrate any advance worth recording, though we admit much labour and willing endeavour are displayed by some of the competitors, and this much is a healthy sign, taken for what it is worth, though it must cause regret when expended upon efforts lacking better guidance.

Mr. A. L. Abbott, of Upper Norwood, is accorded the Travelling Studentship, with £25 and silver medal. He disposes his buildings on three sides of a very large quad, with the chapel in the middle of the long or upper façade. To the right is a common-room 21 ft. 9 in. by 14 ft. 6 in., with book-store adjoining, and a vestry. The governor's house is set on the left of the chapel, and these central features are grouped together, as it were, by a pair of cloister-like brick-arched verandahs. The twenty-one cottages have stone-dressed windows and door-openings. The two houses set in the internal corners are contrived partly on the splay, ingeniously managed, and generally the tenements are very well planned, with flues economically arranged. The w.c.'s are external, and are reached by a paved space. There is a lily-pond in the middle of the quad, and diagonal paths diverging from it. A tennis-court and formal gardens, on a very limited scale, occur at the rear towards the N.E. The drawings are heavily tinted and shaded up, with a patchy effect. The half-inch-scale detail is better in this respect, and the type of work is not unsuitable in a Tudor manner modernized. The bird's-eye view is an indifferent performance, and its colouring is not attractive.

Honourable mention is awarded to Mr. Stanley Balmer, of London. He sends a semi-circular, or horseshoe, lay-out for the general scheme. The Classic sort of chapel ill accords with the sentiment of "old folks at home." It has a poor plan and an enormous pulpit. There are eight double-house blocks, and one set along in front of the circus centre comprises two more dwellings, with the governor's house and a board-room in between them. These cottages have very long living-rooms, 18 ft. by 10 ft., and a recessed alcove in the middle of their long side 5 ft. deep—much too big for one old party to be cosey in. The bedrooms are awkwardly shaped. The exteriors are not particularly pleasing, and the drawings are commonplace. There is no view, and it would not be easy to make any effective perspective of this scheme.

There are six other sets of drawings. Of these, No. 19 is homely and suitable, the buildings being disposed with a central flagged pathway bisecting the quad and leading up to the chapel in the middle. This chapel has a proper sanctuary, and room is allowed to move about round the chair seatings, thus avoiding a too cramped effect. The cottages are workmanlike and well-managed in detail, with a bathroom and offices got at from inside, under roof-cover, which is a comfort to the aged. Some of the tenements are on an upper floor, and this is not a gain. The outline detail sheet is well shown, and the drawings generally are practical, and finished in grey tintings. Good garden plots are furnished, both for flowers and vegetables. The house for the governor is well set in front at the end of one of the wings. It has no kitchen, the living-room having to do double duty; but he has an office for refuge when food is preparing. The buildings are stone-faced, and a view shows their simple scope architecturally.

No. 18 has by far too ambitious a chapel, with a spacious narthex, and organ-gallery over it, corbelled and projected. The lay-out is too disconnected in general scheme, and the elevations are somewhat fidgety. The living-rooms are too cramped, and are really inconvenient, while the drawings are not very good.

No. 17 submits a triangular plan, with an apsidal chapel put in the midst. The walls in the plans are coloured bright cobalt-blue, and the author displays such a fussed-up, restless manner of delineation that it is difficult to make out what he really does intend; so his plans are very difficult to read. Seemingly, however, the houses are fairly good in their contrivance, but not by any means attractive.

No. 16 arranges the accommodation on two floors. The chapel is put in one corner, rather neatly, in an old-fashioned way which is becomingly appropriate and pretty in effect, avoiding ostentation. The scheme, on the whole, is somewhat cleverly designed, with homely simplicity, the rooms being commodious, and ample garden-space is provided for the old folks' use. The fault is that the central court is too small, considering the site, and it becomes a mere yard, a great deal of the land being devoted to allotments, "orchards," and a bowling-green, etc. It is well not to keep aged and crotchety people in too close quarters where they can overlook each other too much and hear all that is going on. The ones that give most trouble generally are all eyes and ears.

No. 14 is a commonplace Classic sort of scheme, faced with blue brick dressed with red-brick quoins. The chapel looks anything but attractive, and little calculated to inspire religious fervour.

No. 13, the last exhibited plan, has little to recommend it except the author's careful industry, which, unfortunately, is misdirected, though he deserves this much praise, at any rate, for he has taken pains, but needs good teaching and good exemplars.

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*The Architect and Contract Reporter* says: Obviously, in regarding the works submitted for a travelling studentship, consideration must be given to the fact that the work is that of the young and inexperienced. But if this fact connotes moderation in criticism respecting practical points of design, it also bears in its train the necessity of being more critical from the purely academic standpoint.

And yet such an apologia would not be called for with regard to the student's work of the Ecole des Beaux-Arts now on view in Tufton Street, but as that Exhibition has already received notice in the columns of *The Architect,* and is not the subject of this review, further mention of it will be avoided.

There were eight designs submitted in the present competition for a group of almshouses; whose cost, was not to exceed £6,000 with stated limits for the foot cube prices. Mr. A. L. Abbott, who has received first place, has undoubtedly sent in the best scheme, and the assessor can have had no difficulty in awarding him the palm. We cannot, however, regard Mr. Abbott's work as having reached the level for a Silver Medal and a Travelling Studentship, though he shows a capacity for grasping the "points" of almshouse design, both in plan and grouping and in elevational treatment. There is perhaps an element of doubt whether, with steel casements, wood-block flooring, external joinery in oak and hand-made roof tiles the limit of 7*d.* per foot cube could be respected. Of course, a lych-gate is obviously out of place as the entrance to domestic buildings, and is a particularly unkind suggestion where we are concerned with the inmates of almshouses.

Mr. Stanley Balmer has received an honourable mention, but in this he is fortunate that the assessorship was not in our hands, for he has missed the almshouse "atmosphere," both in grouping and in elevational treatment ; and if we had doubts respecting the cube limit for the prize design those doubts are intensified in the case of Mr. Balmer. Nor do we think that his domed chapel with coupled Ionic column portico could be erected for 1s. per foot cube. The separate block treatment of the scheme is quite unsympathetic, and so is the Renaissance design. The other six schemes do not call for much notice. There is a general lack of the "grip" of almshouse design, saving in No. 14 (en passant, the numbers run from 13 to 20), which is curiously similar to the winning design, except that here the Governor's house and the common room form the ends of the block, instead of grouping centrally with the chapel. But Mr. Abbott scores once again with his nicely-conceived enclosed quadrangle, in place of No. 14's open treatment. No. 17 has a scheme, more or less based upon that of King Edward VII.'s Sanatorium at Midhurst, and thus has the recommendation of giving better consideration to the "compass" than any other scheme amongst the eight. No. 13 has many faults, the greatest being that the poor old inmates have their residence on two floors—in fact, maisonette treatment on a small scale. And No. 16 indulges in two-storey-blocks, which is also a mistake, though not such a grievous one as No. 13's, for the "flat" is an elementary requirement for our veterans. No ; we shall look for a better exhibition of student's work on some future occasion.

## A Professional Defence Fund.

We are glad to see that at the annual general meeting of the Institute, Mr. Edmund Wimperis raised the question of a Professional Defence Fund. As all members of the Institute are aware, a Board of Professional Defence has been in existence for some years, but, having no funds at its disposal, it has only been in a position to give advice and extend moral support to members seeking its assistance. It is no disparagement of the value of the work which this Board has so ably performed, or of the advice which it has so readily given, to point out how much more valuable this advice would be if it could be backed up by prompt and decisive action. For this purpose a special fund appears to be necessary. Judging from the remarks of the President and other speakers at the meeting, it is evident that the importance of this matter is fully realized, so there should be every hope of this fund being raised without further delay. The position of the Board of Professional Defence has hitherto not been altogether an enviable one from this point of view, and it is time that it was given the same facilities for taking effective action as are possessed by the similar body constituted by The Society of Architects.—*The Builder.*

# The Green Girdle.

The President's suggestion made at the Annual Dinner, that the time had come when serious consideration should be given to the idea which has been mooted, of a circular boulevard round the outskirts of London, aroused considerable interest, particularly in the lay press.

*The Dundee Advertiser* says, it has often been suggested that London requires nothing so badly as a great conflagration, and most people who have wandered through her maze of crooked streets, amid her medley of depressing houses, will echo the sentiment. Lacking such a drastic clearance, it is difficult to conceive a town-planning scheme of sufficient magnitude to effect an appreciable improvement in the present state of things.

The President of The Society of Architects has, however, made a daring but very admirable suggestion. He proposes to circle London with a girdle of green in the shape of a sixty mile belt of boulevard. It should be constructed, he thinks, on spacious lines at a distance from Charing Cross indicated by Willesden on the north and Hackney Marshes on the east. Such a ring road would undoubtedly relieve the centre of London of much of its traffic, and if the course was judiciously chosen would clear away much property which at present is socially at its lowest ebb.

*The Pall Mall Gazette*, in a special article, after quoting the President's remarks says, a boulevard all round London is an attractive idea in theory, but the fact that it has received serious attention from experts brings it at least within the limits of discussion with a view to practical results. A representative of the *Pall Mall Gazette* obtained opinions on such a scheme from two representative members of the R.I.B.A.

Mr. Paul Waterhouse suggested that such a boulevard should be constructed on spacious lines at a distance from Charing Cross indicated by Willesden on the north, and Hackney Marshes on the east.

Mr. Waterhouse deprecates what he calls "the descending scale of graduated cheerlessness" exemplified by means of shops mixed with mean residences in the suburbs of large towns.

"I believe," he said, "that the desired result can be obtained in connection with the circuit roads which town-planners are now beginning to look upon as a necessary element in the modelling of our large cities. I do not wish to claim originality for this idea, for I know that a girdle of green is a favourite scheme of many town-planning experts."

Questioned as to how he would apply this theory to London, Mr. Waterhouse suggested that the girdle of green might be brought nearer the centre than the present circumference of the metropolis.

"Practical politicians, such as the writers of the report of the Traffic Branch of the Board of Trade," he said, "admit that it is necessary to form a circuit road round a considerable portion of London at a distance no greater than five or six miles from the centre. I would urge that this circuit road should be completed so as to form an entire, if somewhat irregular, circle.

"I would advocate such an arrangement of its course as would bring it into touch with all parks and open spaces already existing within reach, and to complete the scheme I would go one step further. It will be realized that the district through which such a road as this passes might, if its course were judiciously chosen, consist very largely of the class of property which, socially, is at its lowest ebb."

On the fixing of the locality of such a boulevard, Mr. Waterhouse pointed out that if its proximity to the centre were rather closer than that proposed by the Board of Trade, the boulevard "might lie outside the suburb which has exchanged its residential decadence for commercial importance, and inside the district of the better class suburb. The land might still have a financial value, for it is more than possible that an enactment restricting the number of houses per acre might lead to the formation of a rural suburb of greater worth than the existing inferior house property."

As to the character of the boulevard, he said: "I would not go the length of suggesting that all the land included in the belt of green should be parks open to the public—though some would prefer that consummation—but consider that the desired end might be obtained by the presence of trees and grass, and the comparative paucity of houses within the proscribed area."

Mr. D. Barclay Niven, late Chairman of the Executive Committee of the London Society—observed that the Metropolis has so immensely outgrown its former limits that one must go approximately ten miles out to find a zone sufficiently clear for the construction of a boulevard.

"To form a ring road for London," said Mr. Niven, "would inaugurate a bold suburban development, and would undoubtedly relieve the central thoroughfares, as all through traffic, which at present traverses the centre of London, would then pass to its destination by the zone thoroughfare.

"For the purpose of the scheme, it would be necessary to obtain Parliamentary powers to secure the land requisite for the purpose. A strip of a quarter of a mile in average width would be sufficient for every purpose, and this zone would be approximately sixty miles long.

"This is equal to, say, fifteen square miles, or 9,600 acres, at, say, £750 per acre, which amounts to £7,200,000. One-fourth of the average quarter-mile width—110 yards—would be an ample width for the boulevard. The remaining three-fourths would be resold at a considerably increased value per acre, which would realize a large sum on the credit side of the estimates."

In addition, Mr. Niven calculates that there would be money accruing from a circular electric railway concession, subsidies from main line railways benefited by it, and from electric tramways in the boulevard itself.

# The Art of Music.

The Concert of Chamber Music given by The Society of Architects, at their headquarters, on April 28th, proved an unqualified success and attracted a large and appreciative audience.

The programme included quartettes by Schumann and Dvorak, in which Miss D. Ker and Messrs W. J. Collins, N. D. Sheffield, M.S.A. and J. R. Sutton took part. Pianoforte solos by Mr. Percy H. J. Dover, whose rendering of Debussy, Chopin and Brahms, secured him a well merited recall; violin solos by Miss Dorothy Ker; songs by Miss Winifred Cooling, who very kindly responded to a request for more, and a Sonata by Rubenstein for viola and piano by Messrs. N. D. Sheffield and P. H. J. Dover. The accompanists were the Misses E. M. Bathurst and L. Cooling.

Refreshments were served during the interval, and at the close of the Concert the President conveyed to Mr. Sheffield and his friends the thanks of those assembled, who very heartily endorsed his suggestion that Mr. Sheffield should be invited to organize a similar entertainment for next session.

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At The Society of Architects' Hall, 28, Bedford Square, W.C., a fresh and very agreeable departure took place on Monday evening last, when a Concert of Chamber music was given under the direction of Mr. Noel D. Sheffield (Member). The room was crowded, and the entertainment passed off most successfully. The programme included a string quartette, No. 1, Schumann; sonata, viola and piano, Rubinstein; string quartette, The Nigger, Dvorak; piano solos by Chopin and Liszt; and Gypsy songs by Dvorak.—*The Building News.*

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Music, it will readily be remembered, had a place in the long list of arts and sciences, which Vitruvius ruled an architect should be acquainted with. The Society of Architects gave their members the opportunity of hearing some high-class chamber music, at a Concert given last Monday evening in their rooms in Bedford Square, and are to be congratulated on a very successful performance. It was under the direction of one of the members, Mr. Noel D. Sheffield, who took part in string quartets by Schumann and Dvorak, with Miss T. Ker and Messrs. W. J. Collins and J. R. Sutton, Mr. Percy Dover gave piano solos by Debussy, Chopin, and Brahms, and Miss Winifred Cooling sang some charming songs by Marjorie Hope Lumley and Herbert Oliver. The rooms were filled by an appreciative audience, and Mr. Percy Tubbs, the President, in thanking the artistes, expressed the wish of all present that they would again at some other time favour the Society with their musical talents.—*The British Architect.*

# Mainly about Members.

We regret to announce the death of a Member of long standing, Mr. T. E. Lidiard James, of London, which took place on Whit Monday, following a severe operation. The late member was articled to Messrs. Wilson, Willcox and Wilson, of Bath, and subsequently commenced practice at 27, Chancery Lane, where he was located for some thirty years. He joined the Society in 1886, and was one of the most consistent supporters of its policy particularly in regard to Registration. He was a regular attendant at the Society's social functions, and had made arrangements to attend the recent Annual Dinner, but was prevented from doing so by the illness which unfortunately resulted in his death.

The partnership hitherto existing between Messrs. Taylor & Huggins, has been dissolved as and from April 30th, 1913. Mr. J. H. Taylor will continue to carry on his practice at 2, The Broadway, Finchley.

One of the last of the old London Watch-houses, which adjoins St. Botolph's Churchyard, in Bishopsgate, has been rebuilt from the designs of Mr. Albert E. Pridmore, who has followed the lines of the original building.

Among the architects invited to submit competitive designs for residences to be erected in the new Delhi were Messrs. Stevens, Gregson & Co., the senior partner of which firm is Mr. Charles F. Stevens, F.R.I.B.A., M.S.A., of Bombay, the Society's Local Honorary Secretary. One of their designs has been awarded a premium in Section D Class.

Chudleigh's New Buildings, Johannesburg, are approaching completion. One section is ready, and rapid progress is being made with the other half of the structure. They will form one of the largest and handsomest blocks in Eloff Street, already distinguished by many fine buildings erected to the design of the same architect, Mr. J. A. Moffat.

A new Picture House, in Kirkcaldy, was opened on Saturday, It is centrally situated in Whytescauseway, the main artery to the Station from the High Street. The hall is 45 ft. by 75 ft., and has a seating capacity for 1,100 people. The decorations are white and gold, the main walls being relieved in a darker tint. The stage accommodation is 30 ft. deep and 50 ft. wide. The building has been erected from designs by Mr. J. D. Swanston, Architect, Kirkcaldy, and has cost between £4,000 and £5,000.

## The Use of the Membership Initials.

The Council of The Society of Architects recommend for more general adoption by Members the use of the initials designating membership in the Society, in connection with any professional services rendered by them, as tending to make more widely known the nature of the honour which they imply.

## National Insurance Act.

Architects' Assistants and Clerks are reminded that the Architects' and Surveyors' Approved Society offers special advantages to those qualified to participate.

Insurances or transfers can be effected or full information obtained on application to Mr. F. R. Yerbury, the Secretary of the Approved Society, at 18, Tufton Street, Westminster.

## Advertisements in the Journal.

Members are reminded that they can considerably enhance the value of the *Journal* as a source of revenue to the Society, by mentioning the publication in communicating with the firms whose advertisement appears therein. By doing so the members make the *Journal* known as a useful medium between the producer and the consumer.

## Ordinary Meeting.

The Seventh Ordinary Meeting of The Society of Architects for the Session, 1912-13, will be held at 28, Bedford Square, London, W.C., on Thursday, June 5th, at 6 p.m.

### Agenda :—

1. The President to take the Chair.
2. Minutes.
3. Nominations and Announcements.
4. Ballot for Candidates for Membership.

NOTE.—Attention is drawn to the fact that the Meeting is called for 6 p.m., and not for 8 p.m.

THE
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*The Society is not, as a body, responsible for the opinions expressed by individual authors and speakers.*

## Trades Unionism for Professions.

In our issue for May (see page 274 ante), we published a resumé of that part of Mr. Howe's paper read before the Quantity Surveyors' Association, referring to the Registration of Architects.

In the course of the discussion which followed, for which we are indebted to a report in *The Builder*, Mr. A. G. Cross, the Hon. Secretary of the Q.S.A., said, the promotion of any Bill providing for the registration of architects, to be successful, must be on far wider lines than any he had ever heard expressed in speeches or seen indicated in print. If the movement for obtaining a statutory qualification for architects was to be confined to those who regarded architecture as an art—that was to say, those whose work entirely lay in designing buildings—it seemed to him there would be some difficulty in making out a sufficiently good case. Why an architect should be required to have a statutory qualification before practising his art, any more than a painter or musician, was not quite clear. The schedule of charges issued by the Royal Institute of British Architects embraced a great many more services than the one to which he had referred, and these services were also rendered by members of other professions on whom the designation of " artist " could not possibly be conferred. It seemed to him that an attempt to restrict practice in all these varied duties to " registered architects " would meet with so much opposition that Parliament would never sanction it. They must not overlook the fact that the line of demarcation between an architect's general practice and that of an engineer or surveyor was purely an arbitrary one, and any attempt to exclude the members of those two professions from any contemplated Bill for obtaining registration would certainly meet with no appreciable support from the Institution of Civil Engineers or the Surveyors' Institution. Probably the best way for those three professions, of which the quantity surveyors' was one, to obtain registration would be by appointing a committee consisting of members of the leading societies of architects, engineers, and surveyors to draft a Bill to which all could agree. He was aware that many members of these three professions were in public positions, and for these bureaucrats trade unionism would offer no attraction; but there were still members of those three professions for whom public appointments had not yet been found, and he thought that for those registration in the years to come would be a very great benefit. The difficulty of promoting a Bill for the registration of one of these professions which was effectually to safeguard the interest of the remaining two, and yet prove of any benefit, seemed to him enormous. In any case, the formation of such a committee of those three professions, whose work was very much allied, even if they were unsuccessful in transforming a Registration Bill into an Act, might at least form a permanent body or a permanent union to take concerted action when their interests, which were identical on many points, were attacked.

Mr. Horace Cubitt, A.R.I.B.A., said he believed the feeling among the Royal Institute of British Architects now was that the only way by which registration could be effective was by limiting its scope as much as possible, and simply enacting that the title of architect should be used only by registered persons.

Mr. A. B. Howes, in reply, said it occurred to him from the remarks which had been made with regard to registration that there was a medium course which might be adopted, and that would be that it should not necessarily be compulsory registration, but voluntary registration, which would entitle the person who was registered to use the word "registered" without at the same time altogether preventing other persons from practising. For instance, the case he referred to of the dentist could be applied equally well to quantity surveyors or architects. You could still have the unregistered person, such as the quack dentist, if he was not allowed to use the word "registered"; you could apply that same principle to architects as was done in Canada by members of the associations he referred to, where a man who was a member of a certain institution was entitled to call himself "registered." They could still have people who described themselves as quantity surveyors—they would simply be quantity surveyors; whereas the qualified man would be able to style himself "registered quantity surveyor" or "registered architect," as the case might be. He did not think they would ever get Parliament to pass an Act so restrictive in its nature as to prevent any man from practising architecture, because there would be such a vast amount of opposition from allied professions.

# Proceedings.

THE Eighth Ordinary Meeting of The Society of Architects for the Session, 1912-13, was held at 28, Bedford Square, W.C., on Thursday, June 5th, 1913, at 6.0 p.m.

The President, Mr. Percy B. Tubbs, F.R.I.B.A., having taken the Chair, it was resolved that the Minutes of the previous Meeting, held on May 8th, 1913, having been printed in the *Journal* be taken as read. The Minutes were then confirmed and signed.

The ballot was then taken, and the following candidates were declared to be duly elected :—

**As Members :—**

| | |
|---|---|
| Baker. Charles Henry, | 144, Blagdon Road, New Malden, Surrey. |
| Baylis. Arthur Gidlow, | Birdholme, Wath-upon-Dearne, Yorks. |
| Cane. Harold, | The Outer Temple, Strand, W.C. |
| Ford. Charles, | 15, Lorne Street, Reading. |
| Henderson. John Louis, | Box 325, Benoni, Transvaal. |
| Hitchins. Walter William, | 121, London Road, Reading. |
| Hoffman. Conrad, | 37, Earlsdon Avenue, Coventry. |
| Kirby. Samuel Richard, | 43, Wentworth Road, York. |
| Lurcock. Harold John, | 28, Carlton Hill, St. John's Wood, N.W. |
| Mills. William, | Merchants' National Bank Building, San Francisco, U.S.A. |
| Norman. Edward John, | Marine Lodge, Castle Road, Deal. |
| Pocock. Alfred Willmer, | 63, Elsham Road, Kensington, W. |
| Pollard. Ernest Arthur, | 36, St. Olaves Road, York. |
| Reynolds. Leonard Arthur, | Bar House, Newington, Hull. |
| Ruthen. Charles Tamlin, | Bank Chambers, Heathfield Street, Swansea |

The following have been admitted by the Council to the Register of Students :—

| | |
|---|---|
| Burden. Charles Edward, | 34, Colborn Street, Wells Road, Nottingham. |
| Sevastopoulo. Alexander, | 10-11, National Bank Chambers, Pretoria. |

# The Society of Architects' Masonic Lodge.

An Ordinary Meeting of the Lodge was held at the Holborn Restaurant, on May 14th. The business included the election of officers for the ensuing year. Mr. A. G. Ware, of Bournemouth, is the Worshipful Master Elect, and will be installed at the Meeting on November 12th.

# Registration of Architects.

SOME REASONS WHY, IN THE PUBLIC INTEREST, ARCHITECTS SHOULD BE REGISTERED, AND THE MAIN OBJECT AND EFFECT OF A REGISTRATION ACT AS ADVOCATED BY THE SOCIETY OF ARCHITECTS.

The Society of Architects being of the opinion that it is desirable in the public interest that persons requiring professional aid in Architecture should be enabled to distinguish qualified from unqualified practitioners, and that steps should be taken to prevent unqualified and incompetent persons from posing as Architects, have to that end drafted "A Bill for the Registration of Architects."

Those whose assistance is essential in passing the Bill through Parliament, together with all other members of the public who may be affected by the proposals, are invited to consider the following observations and to communicate their views to the Society, so that the Bill may, when introduced, be so far as possible of a non-contentious character.

## SOME REASONS FOR REGISTRATION.

Architects have the spending in the aggregate of vast sums of public money and the control of matters affecting the life, health, convenience and financial interests of a very large section of the community. The practice of Architecture calls for the possession and exercise of many and varied gifts and attainments, chief among which are, artistic sense and feeling, scientific and professional knowledge, practical skill, and business ability.

The various Architectural bodies publish registers of their Members, but the value of these lists of Architects as a guide and protection to the public is very considerably discounted by the fact that the public directories necessarily schedule under the title of "Architect" without reference to his qualifications, any person who claims that designation, whether justified or not.

The proposal for the Registration of Architects is not a new one, nor does it introduce any new principle. It is merely carrying to its logical conclusion of State Registration, the present voluntary system of Registration of their members by the various Architectural bodies. Registration is in force in several European Countries, many of the American States and a number of our own Dominions, while others are applying for it.

## MAIN OBJECTS OF THE BILL.

The proposal is that at the time of the passing of the Act every bona fide qualified Architect shall be entitled to Register and that the vested interests of Engineers, Surveyors, Clerks of Works, Builders or other persons who may be affected shall be protected, and opportunity afterwards given, to all who wish to practice Architecture, of qualifying for admittance to the Register. Only those so registered are to be entitled to recover fees for services rendered as Architects.

The Bill would provide (*inter alia*) for the establishment of a Registering body or Council, comprised of members appointed by the Privy Council, the Royal Academy of Arts and the Architectural Societies, for the administration of the Act and the conduct of the Examinations.

### THE EFFECT OF A REGISTRATION ACT.

The first effect of an Architects' Registration Act would be to give an immediate and definite impulse to Architectural education and training, by setting up a compulsory standard of qualification. The chief weakness of the present voluntary system of Architectural Examinations is that they are not obligatory (except under certain conditions for admittance to Membership of Architectural bodies). At present such examinations are not in any case essential as a preliminary to the practice of Architecture or to the claiming of the title of Architect.

The ultimate result of such an Act of Parliament would be that the unqualified practitioner would be gradually eliminated by effluxion of time without inflicting injustice or hardship on anyone, and without creating a monopoly, while the public would have a guarantee that in employing any Architect they would secure the services of a person possessed of at least the minimum qualifications required for the proper performance of his very onerous duties.

### SOME ADVANTAGES TO THE PUBLIC.

Among some of the advantages to the public which in the opinion of the Society would be secured as the result of the passing of a Registration Act of the kind advocated would be: the raising of the standard of Architectural education and training by the substitution of a compulsory in place of a voluntary system of qualification, the consequent adequate protection of the interests of that large section of the public affected, and the recognition by the State of the Art of Architecture as a great National asset to be fostered and cultivated to the utmost.

# Registration or Licensing of Architects.

The following is taken from the *Journal of the American Institute of Architects* :—

*Louisiana Chapter.*—Louisiana has enacted a State law requiring architects to register and obtain a license to practise. The board is composed of five members, two of whom are Chapter members, and two Institute members.

*Southern California Chapter.*—A State law in California has required the licensing and registration of architects since March 23rd, 1901.

*Washington State Chapter.*—While considerable work has been done in the past along the lines of endeavouring to secure a State law for the purpose of licensing architects, it was deemed inexpedient to attempt anything at the present session of the Legislature, and nothing is being done now.

*Pittsburgh Chapter.*—This matter is now receiving the attention of a commission appointed by the governor.

*New Jersey Chapter.*—The State of New Jersey has an architects' registration law, which has been in operation for eleven years ; it has given great satisfaction.

*Indiana Chapter.*—Reported for the license law section that this Bill will be soon introduced, and the importance of immediate and individual assistance by all members is urged in creating sentiment favourable to the consideration and passage of the Bill. Assurances of support by members of the Legislature from various parts of the State were given by out-of-town members as the result of personal solicitation.

*Illinois Chapter.*—Under date of March 8th, 1913, the board of examiners of architects of the State of Illinois write that they are on record as opposing any agitation of the question of changing the present law with reference to requiring a " majority " vote instead of a " unanimous " vote of the board to cancel an architect's licence.

*San Francisco Chapter.*—California already has a State law and a State board of architecture. The State board, however, has difficulty in punishing offenders against the law, partly on account of hostility to the law on the part of police courts.

*Cleveland Chapter.*—At the present time no effort is being made toward the enactment of a State law providing for the registration or licensing of architects. At several times in the past efforts have been made for the enactment of such a law, but have failed, owing to there being no concerted action on the part of the architects of the State.

*New York Chapter.*—A proposed Bill has been drafted to amend the general business law of the State of New York in relation to the practice of architecture.

The Bill has been approved by the Board of Regents of the University of the State of New York, and endorsed by the several New York State Chapters and by the New York Society of Architects.

Briefly, the proposed law provides for the registration of architects who desire to practise in the State of New York, and for a board of examiners to pass upon the qualifications of applicants for registration. It outlines the requirements as to training and experience, and provides for the issuance of certificates, and for dealing with violators of the law.

The proposed Act is similar to laws now successfully operative in California, Illinois, New Jersey, and several other States, and is directly in line with the universally accepted practice of requiring legal supervision over those who follow the practice of law and of medicine.

This law would not in any way interfere with anyone who might desire to make plans or drawings for buildings so long as he were not to attach his name to such drawings as architect ; but, once in full operation, it would protect the public, in a measurable degree, from impostors and incompetents, just as the present laws protect the public by prohibiting the practise of law and of medicine, as professions, without formal and legal certification.—*The Architect and Contract Reporter.*

# Reforms in the Architectural Profession.

When in dealing with the question of fees chargeable by architects some time back in an article on architectural competitions we expressed the view that a graduated scale suited to the standing of the architect seemed desirable, we were not aware that the question was being seriously debated at Home. In the April number, however, of the *Journal of The Society of Architects* we find, in alluding to what we wrote, that the writer says : " It has been seriously suggested from time to time that architects like other artists should adjust their charges to their standing, and a reference to this was made by the Secretary of The Society of Architects in opening a discussion last Session on some principles of professional practice." A few important administrative questions are just now before the profession, one being registration, another amalgamation, and we think this one of remuneration might well be included in the list of reforms. The present arrangement of a fixed scale of fees must, we fear, bear somewhat hardly upon juniors at least in all cases when work is distributed without the preliminary of a competition. It is only natural that when one engages a professional man he should for choice select one with a large experience in his business if conditions are so that he would have had to pay as much had he engaged one with less experience. The work to be done may not demand the highest skill available, but when he has to pay as much for the lowest as for the highest, who is it that will not try to secure the highest ? And thus it is that the junior is often overlooked in engagements quite within his competence which he might have carried out possibly with more care and thoroughness than a senior man who under the system might be presumed to be burdened with work. If, as appears to us, the system works unfairly for the younger architects it should receive serious consideration, no code being fair that protects the interest of one section of a body at the expense of another. In regularly graded callings experience and remuneration are adjusted automatically. All have entered by the same door, but the griff is assessed at the minimum remuneration of the calling and the veteran at the highest, which may be four or five times as much as the minimum. Nor are they expected or allowed to engage upon the same duties, but the gradation from one to the other is natural and satisfactory to both. In a free profession adjustment is no doubt more difficult but by no means impracticable, provided the various bodies unite to draw up a code applicable to all. In the free professions the various Societies or the Associations, or whatever they desire to call themselves, fill the place of Government in a Government graded service or of Directors in an organised business concern ; and it is as much for them to make such adjustments in the working of the profession under their charge as it is for Directors and the Heads of Government to frame codes for their respective charges. Each Society or Association might of course codify for its own special Body ; but here becomes apparent the weakness of so many independent Societies dealing with the one profession. If each Society had its own rules the public would always be puzzled to know which was the most advantageous to itself and the members of the Societies themselves would always differ as to which was really the most equitable. The one solution of the difficulty is amalgamation, and it appears to us the one measure that will bring about amalgamation is registration. Registration will be the hall-mark that will remove all objection to fusion by removing the suspicion that may now exist as to the tone of one body being affected by the tone of another, and amalgamation will give the strength of unity to the working code under which the whole profession will then be bound. The movement in favour of registration is slowly gaining ground. The Royal Institute of British Architects and The Society of Architects are together considering the terms of a Parliamentary Bill* the necessity for which may be gathered from the following remark made by the President of the Wolverhampton and District Architectural Association : " This and other associations are in sympathy with the idea of registration of all architects. At the present time architects have to compete with those who are not professionally trained. Unfortunately any one, without any previous training whatever, and without having served his articles or any time in an office, is allowed to put up a building and call himself an architect." Words such as these from a responsible architect reveal an extraordinary want of organization, the more extraordinary as this is one of the oldest of professions. The men at the top of the profession are of course unaffected by the class of interlopers here referred to, but they certainly interfere with the prospects of juniors, to say nothing of the adverse effect of their presence on the entire body. Registration would purge the profession of these undesirables and give the juniors a fairer chance ; and it is clearly the duty of all ranks to stand together and see that this hardship is removed from one section of the body. We have little doubt that if the profession were united its organization at the present day would be better than it is and on this ground we hope the proposed amalgamation between the two leading bodies, *viz.*, The Royal Institute of British Architects and The Society of Architects will soon mature.—*Indian Engineering.*

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* [This is not quite the case at the moment, though it is obviously a desirable course.—Ed.]

# The Supremacy of French Architecture.

There appears to be a general admission at the present day that France takes the lead in the architectural world ; and it may therefore be worth enquiring how she has come to occupy this position. The enquiry might almost be dismissed with the comprehensive answer that it is due to her superior technical knowledge of the subject. Perhaps she is not more artistic in her tastes, generally, nor constitutionally more imaginative than her friends beyond the channel ; but she certainly treats art more seriously, and her designers have more restraint in handling their subjects than can fairly be said to be a feature of design in Great Britain and elsewhere. That is to say, mere originality of composition is not aimed at in France, and thus there seldom is a departure from the legitimate features of the style adopted as is so often to be observed in the work of other architects. The French aim is symmetry and well-balanced composition, the aim amongst most other architects is originality that is intended to be striking. When design is dominated by the latter feeling there is evident danger of a departure into the incongruous, as may have been seen in the highly ornate structures of the middle ages in Europe when, the severity of the orders having been laid aside, each designer endeavoured to outvie his neighbour by the introduction of features calculated better to strike the imagination of the many than to appeal to the sense of fitness possessed by the few. It is true that out of this chaos a legitimate Renaissance emerged possessing sufficient flexibility to satisfy both the canons of good taste and the desire for variety. But this was not enough for everybody. The wide limits even of Renaissance began to pall and there set in a fashion of free treatment which led to degeneracy, chiefly because the business of architecture was not treated with the seriousness it deserved, and everyone with a facile pencil and some little knowledge of the building art was permitted to take up the calling. It was natural for persons with so little training to imagine that every departure from convention, provided it looked attractive on paper, was an improvement on old forms. It was not so in France. There designing has always been treated seriously ; the architect has been taught not only the methods of construction but the true principles of composition, so that by the time his professional education has been completed he has learned what really constitutes art in his profession and is not dependent on a few meritricious strokes of originality to secure his work attention—a sort of attractiveness that fades almost as soon as it is expressed. The French architect has taken Renaissance as he found it in its best days, and has kept to the features it then had. In seeking for effect with it he depends upon the accessories of site and environment, upon symmetry and massing and in the same spirit that animated Greek designers he depends, in his monumental work, to no small extent on embellishment with statuary. Statuary combined with architecture does not appeal much to British taste and we think it may correctly be said to be overdone in France. The excuse there is, however, that the buildings are somewhat lacking in variety and the French have a genius for grouping in statuary. It is but natural, therefore, that this form of embellishment should be employed to give life to a large structure which might otherwise be thought lacking in the picturesque. Having said so far for the class of architecture that makes or mars a nation's reputation in the art it is necessary to pause. France certainly takes the lead in what is known as monumental architecture because she has studied it in the right way, having kept it in restraint and so preserved the monumental features of it. But it must be remembered that all art is not monumental and that it is possible, by directing too much of one's training to this side of art, to lose ground in other directions. Thus, it is admitted that France does not rival England in the domain of ecclesiastical and domestic architecture. We can well understand the effect on a class of building intended to be spirited and cheering the introduction of features expressing dignity and severity; their charm is at once lost, sacrificed to the desire for producing an imposing effect. And thus the effect on the beholder of seeing a great cathedral or a royal palace, which are legitimately monumental, is reproduced on his being confronted with a country mansion or village church. The beholder does not look upon the two classes of buildings with the same feeling ; and, expecting to see his feelings reflected from the stones of the edifice before him, is conscious of a jarring note when something else is presented to him. The incongruity, in fact, is as noticeable as if in designing the noble buildings the architect had not risen above the homelier suggestions offered by the simpler. This, then, is the defect of a training wholly in the monumental style. The French seem to possess it, and since England is now bent on introducing French systems of architectural education, it is as well to be on guard against this tendency. Perhaps the time has now come for specialization in this as in other professions, making the final training, such as is given in ateliers, of a nature that will develop designing on distinctly different lines. But if this is done there must be a different director for each class of work, so that the work of the student intending to specialize in the lighter forms of architecture may not be tinged with the sombre ideas of the designer in civic mansions and *vice versa.—Indian Engineering.*

# The Protection of Buildings from Lightning.

A paper read by Mr. Ernest J. Berg, before the Illinois State Electric Association, contains some useful practical conclusions with regard to the protection of buildings from lightning by means of rods. Attention is drawn to the fact that, while the damage done by lightning to buildings situated in the country is considerable, the damage done by lightning in cities is relatively small. It has been found that the extensive network of overhead wires in towns, and the grounded steelwork in the modern building, afford ample protection, and it further appears that the modern sky-scraper with its vast amount of steel may be considered lightning proof.

While experience has shown beyond reasonable doubt that properly installed lightning rods afford considerable protection, it does not seem to be possible to protect any building to such a degree that absolute safety can be guaranteed. Such safety apparently exists only in the case of an all-metal building. However, that the protection afforded is valuable is shown in the case of certain buildings situated in exposed positions which formerly suffered considerable damage at different times, and which have not been struck during an extended period of time after the installation of lightning rods. Again, there is a danger to be considered in the careless use of the lightning rod, inasmuch as a rod improperly arranged, broken, having poor joints, or a high resistance to ground, may make matters worse instead of better.

## Practical Details.

The rod should have good joints, good ground connection, and should be mechanically secure against breaking, although its shape, metal and general dimensions are comparatively immaterial. The more rods used the better the protection afforded will be. The protection afforded may be said to be roughly proportioned to the number of earthed rods. For instance, for a house measuring in plan 100 ft. by 50 ft., half a dozen rods would not be too many, or anything unusual in good practice. These rods should be placed outside the building, and it is a question whether the rod proper should not be fixed at some distance from the wall or insulated therefrom. The rods should be kept far away from gas pipes, stove pipes, water pipes, balconies or places where persons might be during a storm. The rods may be advantageously connected, say, along the ridge of the roof, but separate branches which are not grounded are sources of danger. Heated gases coming from chimneys or shafts are themselves conductors, and it is therefore well to have a metal conductor crossing such openings. Such a conductor should be of copper rather than of iron in order to withstand the action of corrosive fumes. Each tower or projection of a building should have its separate grounded rod, which should be connected to the other rods in the system. It is sufficient if these rods project a few feet above the top of the tower. To be effective the rods should have several points.

Metal gutters should be connected to the lightning rod system, and should be connected to the ground at their lower end. High shafts need two or three rods, and the opening of the chimney should be crowned by some simple copper rod construction. Copper rods are required in cities where they are likely to be attacked by corrosive gases, but the author sees no electrical advantage in having a stranded cable; a solid rod is as efficient. There is a very slight advantage in a flat ribbon, but this advantage is very small, and the mechanical difficulties with a ribbon are greater than with a rod.

### GALVANIZED IRON RODS.

Galvanized iron rods are recommended where the corrosive gases present in the air of cities have not to be reckoned with. Galvanized iron is cheaper, and its electrical constants are, if anything, better than those of copper. "The old idea that the rod carries the electric charge to earth, and that that is the end of it is fallacious. The earth is one plate of the condenser, the cloud the other, and whatever energy is stored between them has to be consumed in some way. It is done by heating the rod and by sending out electric radiations. The higher the resistance of the rod the greater is the energy converted to heat, and thus the smaller the number of oscillations of the discharge current necessary to dissipate the energy. Iron has considerably higher effective resistance than copper, and thus has an advantage." There is therefore no advantage in copper over iron, except in the cases already mentioned. Galvanized iron has the advantage of cheapness with a possible electrical superiority.

Sharp bends in the rods should be avoided as much as possible. There is little or no advantage in using expensive rods of large diameter; a size mechanically satisfactory is likely to serve all electrical purposes. Expensive sharp points to rods offer little advantage over ordinary blunt points.

### GROUNDING OF RODS.

Rods should be terminated preferably in moist soil. Salting the ground may be an advantage, but experience on this point is not sufficient to warrant its adoption, unless an occasional inspection is made. In many cases an excellent connection to earth can be made by driving a galvanized iron gas pipe a few feet into the ground. It is doubtful whether steam or gas pipes should be connected to the roads when grounded. On the whole it seems best to leave them alone, especially the gas pipes. The water pipes, which are always grounded, may, however, be advantageously connected to the lightning rod system underground. We are also warned against the danger of standing in a draught during a storm, and advised that it is safer to keep the house closed during violent storms.—*The Surveyor.*

# The Town Planning Conference, Brighton.

## Reports by the Society's Official Delegates.

Mr. Thomas Garrett reports that the Town Planning Conference, recently held at Brighton, was arranged by The National Housing and Town Planning Council for Southern Local Authorities and was well attended by representatives of those bodies and others interested from all parts of the Southern Counties, as well as delegates from The Master Builders' Association, The Society of Architects, and The Surveyors' Institution, etc., etc.

The Conference (under the Chairmanship of Alderman Thompson, Chairman of The National Council), discussed at length the practical administration of the Housing and Town Planning Act of 1909, as applied to Urban and Rural Districts, the fact that Local Authorities ought under this Act to provide the working classes with additional better houses and other buildings, together with private and public Gardens and Recreation Grounds, was strongly emphasized ; also the importance of developing Urban and Rural districts on Town Planning lines with the limitation of the number of houses per acre, a mean limit of 12 houses per acre being suggested.

The important question of the cost of Building was also exhaustively dealt with and it seemed that this was the chief difficulty, especially in Rural districts, to the carrying out of Town Planning schemes.

It was pointed out that rents for the Workmen's dwellings should not exceed from 3*s*. 9*d*. to 4*s*. 6*d*. a week, and even these were too high for a very large class.

It was generally agreed that it is impossible to build Cottages to pay, at a less rental than 4*s*. per week ; this applied chiefly to the Rural districts, so that Rural Councils would be forced to go to the rates in order to carry through any kind of Housing Scheme, however desirable. From the discussion of this point rose the question of " State Aid " and it was thought that aid would be badly needed in many cases, although such aid was not desirable and could possibly be dispensed with after the Housing Schemes had been working for some considerable time.

A query was raised as to whether the cost of Land affected the cost of the houses and it was pointed out by the Chairman that the cost of the land made such a trifling difference that it could be almost entirely ignored.

Considerable time was spent in discussing the cost and accommodation of the Cottages ; the cheapest type being a two storied building with Living Room, Scullery and two bed rooms, which it appears had been built for as low as £128.

Attention was drawn to the fact that no standard could be fixed as to cost, as such was bound to vary in different localities. The cost would be governed by Local conditions and circumstances, although this type of Workmen's Cottages should not exceed £150. In this connection one Delegate for a District Council stated that his

Council had erected eight Cottages for the occupation of labourers at a weekly rental of 4*s.* 3*d.* each, the cost of the Cottages working out at £155 each.

Most of the principal Sections of the Act were discussed in detail, such as Section 17, which deals with the closing of houses unfit for habitation, and in which Local Authorities have power to close without application to Magistrates; varying opinions were expressed upon the difficulty of deciding when a habitation becomes unfit and whether the Local Government Board should set up a standard or the matter should be left to Medical Officers of Health or Committees of Councillors acting in conjunction with the Medical Officers of Health.

Under Section 14, power is given to Local Authorities to require Landlords to keep their houses in all respects reasonably fit for human habitation, in default the Councils have power to do the Repairs themselves and to recover the cost as a civil debt.

Section 57 deals with the compulsory acquisition of Land by Local Authorities for the carrying out of the Act, the price of such land to be fixed by arbitration, appointed by the Local Government Board.

It was suggested that the Conference should pass a resolution urging the Government to make grants from the Imperial Exchequer to Local Authorities to aid in building cottages for the agricultural labourer, but the Secretary of the National Council said that this would be inadvisable and against precedent in the procedure of the Council, but there was nothing to prevent the Representatives urging upon their Councils to take action.

Speaking generally it appeared to be the feeling of the Conference that the time had now come for the Local Authorities to begin to take action under the Act and that they were not justified in waiting for State Aid, although, no doubt, such aid would be forthcoming in the near future.

State Aid, as given to Ireland, had already produced beneficial results and incidentally had raised the standard of wages.

Attention was drawn to the Quinton, Harborne and Edgbaston Town Planning Scheme, inaugurated by the City of Birmingham; details of this scheme were given to the delegates of the Conference, together with Local Government Board memoranda, etc., which were found to be most interesting and instructive.

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Mr. E. J. Hamilton, Past President, and Mr. Samuel Denman, jointly report that they were impressed with the evident value of the assistance rendered to Local Authorities by the technical knowledge and experience of the National Housing and Town Planning Council.

A few points which transpired may be noted :—

(1) A General Road Plan may be lodged and approved before the detailed (or "Estate Plan") is worked out. This saves expense, and allows of mature development.

(2) Importance of locating Open Spaces *early*, before the value of the land increases.

(3) The N. H. T. P. C. aim at securing an *average* of not more than 12 houses to the acre.

(4) Compensation can be claimed by owners for compulsory sale, but not for limitation of houses to the acre.

(5) An Authority may include in the Scheme land outside its own area (or even County).

(6) Cost of *Buildings* secured directly, but only indirectly by limitation of houses to acre. This varies in several parts of the area. In the Birmingham Scheme portions are limited to only four houses to the acre.

(7) Shopping Centres, Sewage Works, Dust Destructor, etc., should be early defined.

(8) Generally speaking, the limitation does not mean much loss : *i.e.*, " What you lose on restriction you gain by saving in road making."

(9) 150 Authorities are making Schemes. One only (Birmingham) has applied to the Local Government Board.

(10) The Council is seeking to get appointed a " By-law Court of Appeal."

# What's in a Name?

# Funerals Organised by Architects.

The following literary curiosity has been sent to us, and we think it in every way worthy of a prominent place in our columns, and herewith express our thanks to the sender, Mr. McArthur Butler, Secretary of The Society of Architects. We omit the name and address of the firm :—

* * * * ARCHITECTS and CONTRACTORS, * * * * Plans and Specifications prepared and Land Surveying carried out on Moderate Terms. PROPERTY VALUED, CAREFULLY MANAGED AND DEVELOPED. *Rents Collected and Repairs promptly executed.* Concrete Flags and Staffordshire Fire Bricks on Sale. Funerals Completely Furnished and personally superintended. Vaults and Brick Graves built on the shortest notice. Office : * * * * * *

A funeral organized by an architect should have special merits in the eyes of many members of the profession !—*The Builder.*

## An Advertisement.

We have received from the Secretary of The Society of Architects a note of an illuminating advertisement from a provincial paper. We will not, for obvious reasons, give the actual names, but the advertisement runs as follows :—

Messrs. * * * * AUCTIONEERS AND VALUERS, SURVEYORS AND LAND AGENTS, HOUSE AND ESTATE AGENTS, ARCHITECTS AND SANITARY ENGINEERS. Rent Receivers. Fire Loss Assessors. OFFICES : * * * *

We do not think that a firm having such all-round qualifications would be precisely those to whom a man requiring first-rate architectural advice would be well advised to go, and probably even the average man with little knowledge of building is dimly conscious that this is the case. At the same time it would be an advantage if the title architect were not one which could be used or disused at pleasure, and, though we cannot conceivably protect the fool who is born to be victimized, we should be glad to see even a single stumbling block removed from his pathway. As a pure example of humour we prefer the advertisement of the " architect " referred to by us in a late issue, whose accomplishments included the provision of well-ordered and artistically-arranged funerals, but we can't always have such delightful combinations and permutations of talent.—*The Builder.*

# Architecture as a Profession for Women.

Whether women are fitted to enter the profession of architecture is a question says *The Daily Telegraph* which has often been debated in technical circles. Although it is admitted that in many ways a woman is well suited for the work, yet it is averred that physically she is not so well adapted for the practical side of the business as a man. But perhaps all that can be disproved.

The Society of Architects has one lady member, Miss Annie Hall, and for some years now she has been practising in London as an architect. The Royal Institute of British Architects has two lady Associates—the Misses Charles—one of whom has been a member of that institute since 1898. These three ladies may, with safety, be called the pioneers in England in the opening of a new profession to their sex.

Questioned on the subject, the Secretary of The Society of Architects said that that institution had never barred its doors to women. It is true that only one had presented herself for the qualifying examination necessary to obtain admittance to the society. The Architectural Association does not admit ladies to its membership. The question of the compulsory registration of architects is a very urgent one, and The Society of Architects is using every effort to obtain legislation in order to make it compulsory that every man (or woman) who wishes to become an architect must be duly registered, as in the case of the doctor and lawyer. At present there is absolutely nothing to prevent anyone opening an office and proclaiming himself an architect ; should such a one practise and display incompetence his clients have no means of redress. Miss Hall is altogether in favour of registration.

As to the objections based on woman's alleged physical unfittedness for the work, Miss Hall expresses it as her opinion that an architect in the front rank of the profession does not spend his life on the top of ladders, therefore if a woman is duly qualified and capable of undertaking important work most of her time is spent at her office and with her clients. A clerk of works is always employed on a big contract, and if and when necessary the woman architect can mount ladders with sufficient dexterity in order to inspect the work.

### Qualifications Necessary.

In regard to the qualifications a woman must possess to warrant her entering the profession, Miss Hall considers she should have some capital, good education, good health and be naturally artistic and thoroughly well grounded in drawing.

In Miss Hall's opinion, it is far wiser to train with an architect for a given number of years than to go to any school. But it is a little difficult even yet to find an architect who will be willing to take a woman as a pupil. It is impossible to say what fee would be required by any individual architect, but in addition to the fee the intending pupil should be prepared to pay the rent of an office which she could use during her term of pupilage, as it is almost inevitable that she would be asked to do so if she stipulated for a separate room wherein to work. In a large office, with several men pupils and assistants, it is preferable for all concerned that the aspiring woman architect should have a separate office.

During the period of her training the pupil should leave no stone unturned to acquire all the information she can, and she should travel as much as possible, in order to study different styles of architecture abroad, and also as a means to broaden her mind and complete her education. When her period of pupilage or apprenticeship is over she would be ill advised to try to obtain a position as an assistant in an architect's office. Up to the present there are few, if any, vacancies for women assistants; men do not want to employ them, and a woman must, therefore, start in business for herself as a fully fledged architect, having passed the qualifying examination of either the Royal Institute of British Architects or The Society of Architects, examinations which are about the same as regards the amount of knowledge required. But the right woman need have no fear about passing if she has been assiduous in her studies.

### WOMEN BETTER PAID THAN MEN.

It may be contended that a woman architect would accept lower fees than a man, but this is not so, for the women who are practising at present receive, if anything, higher remuneration than their men colleagues. As to whether the profession is likely to be remunerative, that largely depends on the aspirant herself, on her social position, on her influence in obtaining commissions through her friends, and, above all, on her own work. Despite the prejudice which still exists, there is no reason why a woman architect should not build up a very profitable practice after some time.

### DOMESTIC DETAILS.

From her knowledge of domestic details a woman would seem to be pre-eminently fitted for the work, and it is a well-known fact that men architects often owe a great deal to their wives' suggestions, or the suggestions of lady clients, in the construction of houses and flats. It may be contended that if a woman is employed all day in her office she has no time to acquire an insight into domestic routine, which she would know as head of a household; but it does not follow that the professional woman, although busy outside her home, does not direct her household in quite as efficient a manner as the woman who remains at home. The woman architect is more keenly alive to the value of labour-saving devices and appliances than a man, and in this her sex is vindicated. But she should not limit herself entirely to domestic work; she should be prepared to undertake every kind of designing and construction undertaken by a man, and not merely the decorative part, at which she ought to be very successful, owing to her artistic intuitiveness.

Attached to the Royal Academy there is a school of architectural design, and at the Regent Street Polytechnic there is also a class for architecture, where women can obtain part of their training. In Paris, at the Ecole des Beaux Arts, an American woman student has just graduated as an architect with the object of practising in America. But, Miss Hall thinks, it is preferable to become a pupil to an architect than to go to a school; it is no use to have only academic training—although a certain amount is of course advisable—one must have a good grounding in the practical part of the work to ensure a thorough knowledge of every branch of architectural design before becoming a fully qualified architect.

The lady architect, Mrs. Elspeth Spencer, speaking at the Women's Institute, on architecture as a profession for women, suggested that women will find a great part of their work in connection with structural alteration to existing houses. She holds that the woman architect is, above all, practical. This would, of course, be the first real difficulty with lady architects, for it is not so easy to be practical as the enthusiastic designer of numerous cupboards and kaleidoscopic planning so often thinks. To say that "the average man cares for the external appearance of the home he wants, and has the vaguest ideas about all the rest" is, we suppose, a reference to the man-client and not the man-architect.—*The British Architect.*

## The Housing Problem from a Woman Architect's Point of View.

Miss Annie Hall, M.S.A., who in addition to being a practising architect, is the only woman member of The Society of Architects, points out in an article in the *Daily News*, that many women of the middle and upper classes have as a result of visiting among the poor, a special fund on which to draw of the peculiar knowledge necessary to the solution of a very difficult problem.

The problem is to provide a sufficient number of good cottages where they are required, to be let at low enough rents. It should be remembered that philanthropy does not enter into the question at all.

One of the main causes of the shortage of suitable cottages is the conversion of rural labourers' cottages into "week-end" cottages for the non-labouring class. It reduces the number available, and increases the rents beyond the sum the labourer can afford to pay. This aspect of the case is gravest where cottages are bought or rented for the purpose of letting furnished as a speculation. This is done to a greater extent than generally seems to be known. And so long as it goes on unchecked the housing problem will not be solved.

The much-vaunted £150 cottage is not now commercially possible, save in very rare and exceptional circumstances.

So far, private enterprise has failed to supply the requisite cottages, and local authorities generally have not bestirred themselves. The proper housing of the people is of national importance, and should be treated as a national affair.

It is of little practical use to lay down any general code of rules for cottage building, but there are a few points on which one may generalize with advantage. A cheap cottage is not necessarily an ugly one. Excellence of plan and beauty of design depend far more on the skill of the designer than on the cost.

A cottage should not have less than three bedrooms, save a few on private estates. Each cottage should have ample cool and airy larder accommodation, with ventilation from the open air, away from drains, and a "tip-up" bath so placed that it must be tipped up when not in use as a bath. Cottage baths are frequently used for other purposes, soiled linen, garden produce, children's beds, and so on.

Some cupboards should be provided, but here again caution is needed. Cupboards have uses other than those originally intended. Beware of making them of large size. One large cupboard with four shelves has been known to form sleeping accommodation for four children.

Again, an ill-lighted attic, so low that in no part of it could anyone stand upright has been used as a bedroom for an invalid child. Moral: Do not board over floor of roof space for storage, lest it become a bedroom.

It resolves itself into this, that the women who are allowed into these domestic secrets must of necessity be impressed with the need there is for improvement, and knowing the need may reasonably be expected to prevent the repetition of these uncomfortable and insanitary conditions as far as they possibly can.

# The House that Man Built.

"Londoner," in the *Evening News*, gossips about the Housing Conference, and in particular on Mrs. Spink's opinion on "Homes for Women," which, she said, have been entirely planned and built by men: in the future men would have to recognize that women must have a voice in the matter.

Now it is quite true that those houses are the work of male hands. Their plans were drawn by male architects: their bricks were laid by male bricklayers, over their drains and gaspipes the male plumber has lingered. Women's share in the work has not, as a rule, begun until it came to choosing the Art Shades for the curtains.

Mrs. Spink tells us that Woman is not pleased with the house that Man built. Yet Man built it in a fashion that should catch Woman's approval. Mrs. Spink has plans, undrawn plans, for a Home in which the kitchen could shrink to a well-appointed scullery. In the scullery that now is she sees the malicious planning of men. In the larder also and the kitchen the male has bungled.

If you want to reform the builder you must begin by persuading the little housewife to cast away her prejudices. How is the builder to guess that Woman desires beyond all things a rationally-planned Home and scientific appliances for cookery ?

When Woman, the chooser of the Home, tells the builder that he has not made one that will suit her, the builder will mend his ways. He may envy the milliner from whose hands Woman will accept any inconvenient absurdity. But he will take his orders lest another builder get the job. Perhaps, after all, he may lose the job in any case, for there is no law forbidding women to exercise the craft of the architect. It is a troublesome ill-paid, toilsome craft : Woman may buy a drawing-board and a T-square and begin it to-morrow if she will. I do not know whether she may lay bricks ; but I feel sure that the Amalgamated Bricklayers' Union would let her try her hand at it. The crazy ladies who burn empty houses may, if they will, rebuild them nearer to the heart's desire. Yet, I think, that the other women will have their houses and their boot-heels man-designed, man-built, and inconvenient to their taste.

## Women as Architects.

Women's sphere of activity has widened very much during the last decade of years, and many occupations are now open to them that were formerly monopolized by men. It has been remarked that some phases of activity adopted by a small section have taken a destructive form, and it is therefore all the more satisfactory to find women claiming to have a share in a profession which deals with construction, that of architecture. A lady architect, Mrs. Elspeth Spencer, recently gave an address at a meeting of the Women's Institute, advocating the adoption of this profession for her sex. She contended that women excel in the art of planning, and that they really understand the domestic necessities of a house better than " mere man." Few will quarrel with the statement, but it must be remembered that an architect must not only design and plan well, he or she must also master the principles of construction and the value of materials, so as to be able to look effectively after the interests of the client. Superintendence of work as a house is being built is a very important part of an architect's duty, and there is no doubt but that ladies who take up architecture as a profession will not be content merely with good designs and artistic fittings.—*Irish News*, Belfast.

## Students' Sketching Visits.

The first Sketching Visit of the Session took place at Amersham on May 3rd, but very few Students availed themselves of this opportunity of a social outing combined with study, and it is a question whether these outings will be continued, as the promotors do not see their way to organizing Sketching Parties unless they can feel assured that the Students will support them.

## The After-dinner Atmosphere at Professional Gatherings.

*The Builder* suggests, *a propos* of the R.I.B.A. Dinner, that it might be well if an after-dinner atmosphere could be brought into the ordinary discussion of professional problems, but thinks that without the dinner it would be difficult to produce the atmosphere.

We consider that as the latter consists very largely of smoke, the difficulty is more apparent than real, and there are many who hold that smoking tends to create an atmosphere which is favourable to the despatch of business in Committee. However, that may be, we have personal knowledge of several professional bodies who permit smoking at their meetings, particularly of Committees and Councils.

After all, the main object of business meetings is to deal with the matter under consideration as promptly and efficiently as possible, and we remember being present at a Committee Meeting of a professional body (not architects), where the majority of those present were not only smoking but were sitting in their shirt sleeves. Undignified some may think, but it was very hot and there was serious business to transact.

Members of the governing bodies of professional Societies are usually very busy men who at the cost of a great deal of time, and in some cases of money also, give freely to their services, and anything which tends to compensate them in the slightest degree should be conceded. Many of them smoke in the privacy of their offices, and on occasion work in their shirt sleeves ; why should not the same atmosphere obtain in the privacy of the Committee Room or Council Chamber.

The social element is undoubtedly a most important factor in matters of this kind, and it does not necessarily follow that deliberations conducted under such conditions as are suggested would end merely in smoke.

# Correspondence.

## To the Editor of "The Journal of The Society of Architects."

### Wellington Housing Competition.

Sir,—Some misunderstanding appears to have been caused by my having acted as Assessor in the above Competition under conditions which were not acceptable to the Society, whose members were requested not to compete.

I feel that it is due to the Society generally and particularly to those Members who refrained from competing, to explain that owing to absence from the office I did not at the time see the issue of the *Journal* containing the request not to compete, and which in the meantime had been filed away. It was not until my attention was called to the matter by the Council that I became aware of the prohibition and it was then too late for me to do anything.

It has always been and will continue to be my endeavour to be loyal to the Society, and I take this first opportunity of explaining the circumstances which led to my inadvertently infringing the Society's regulations and Code of Ethics in this respect.

Yours faithfully,
(*Signed*) Geo. Meek, *Architect and Surveyor.*

18, Leinster Chambers,
4, St. Ann's Square, Manchester, *June*, 13*th*, 1913.

### Hot Water and Domestic Supply Services in Hard Metals.

Sir,—I am instructed to inform you that the Operative Plumbers are again causing serious trouble by aggressive action in connection with the above-named class of work in various districts. As an instance the case may be cited of Upton Asylum, near Chester, where the plumbers were withdrawn from their own work by their Union in the attempt to enforce their claims. These claims were for work of a similar character to that actually done on the same building 16 years ago by the class of workmen now again employed, viz., hot water fitters. The Architect and the Heating Engineering contractors concerned refused to admit the claims of the plumbers, and after a strike of nearly a month the plumbers practically admitted that they were in the wrong, by returning to their own work unconditionally.

I am further instructed to say that this Association is continuing its efforts to bring about a general settlement to apply throughout the whole country. The Association has again asked the Chief Industrial Commissioner of the Board of Trade to take the matter up, and pending further action, I shall be obliged if you will inform your members of the above, so that they may know the present position. The terms of the last Board of Trade Arbitration Award will be found on page 13 of the accompanying pamphlet,* and this Award is meantime being followed by Heating and Domestic Engineers as the only decision hitherto given by an independent tribunal.

(*Signed*) H. B. Watt,
*Secretary of The National Association of Master Heating and Domestic Engineers.*

12, Great James Street,
Bedford Row, London, W.C., 23*rd June*, 1913.

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*[See a letter from the Association in our issue of March, 1910, vol. iii., page 177, where details of the Award referred to are also set out.—Ed.]

# The Loan Library.

## New Rules.

The following rules have been adopted by the Council and are substituted for those on page 133 of the current *Year Book*.

1. The term "Member" used in connection with these Rules means a Member, Honorary Member, Retired Member, Graduate or Student of the Society.
2. The loan Library is open for the issue and return of books during office hours. It is also open at other times by arrangement with the Honorary Librarian.
3. Applications for books, if not made personally by the borrower, must be made in writing by him either through the post or through some person authorized to receive and sign for them on behalf of a Member.
4. Books may be borrowed through the post. They are despatched at the cost of the Society, and returned at the cost of the borrower.
5. Not more than one volume at a time will be issued to a borrower except by special permission of the Honorary Librarian, and a volume may not be retained longer than fourteen days unless a written renewal from the Honorary Librarian has been obtained.
6. A borrower shall sign a form of receipt for each book he takes out and deposit the receipt with the Honorary Librarian. A book will not be accepted as returned unless the borrower's receipt has been cancelled and handed to him in exchange.
7. A borrower is responsible for the safety and good condition of the book borrowed, so long as his receipt remains uncancelled. Borrowed books must not be lent by the borrower to other persons.
8. A borrower may be called upon to replace, at his own expense, any book marked, damaged, or lost, while in his possession, or to furnish another copy of the entire work of which it is a part, or to pay such fine as may be assessed by the Committee.
9. A fine of sixpence for the first week and a shilling for every successive week or portion of a week shall be paid for any book retained beyond the above-mentioned period of a fortnight (unless renewed) and if the book be applied for by the Secretary and not immediately returned, the amount of the accrued fines shall be doubled, and he shall after a second application be authorized to recover the book in a legal manner.
10. Members shall not be allowed the use of the Library while their fines remain unpaid.
11. Tracing with ink or hard pencil from any engravings or book-plates is not allowed and notes or marks are not to be made in the books. Any damage done is to be assessed by the Committee and the borrower shall not be allowed to use the Library while the assessment remains unpaid.
12. All books are to be returned by the 30th of July in each year for revision of catalogue, and re-issued on the 1st September.
13. The Secretary is authorized to collect the fines and shall render an account of the same to the Council, the amount being appropriated for the Library Fund.

# The Society and the King.

The Special Correspondent of the *Daily Chronicle* in enumerating the many works of art in the Arts and Crafts Section of the British Pavilion at the Ghent Exhibition, refers to the Casket lent by the King, containing an illuminated address presented by The "Royal" Society of Architects. There is not at present any such Society, but it seems possible that the address referred to may be the one presented to His Majesty by The Society of Architects in 1910 and referred to in a letter published in the *Journal* at the time, where it was stated that His Majesty had expressed pleasure at the beauty of the Society's Address.

# Reviews.

*Family Homes: a Third Series of Sixty Designs by Fifty Architects.* London: W. J. Baker. Price, 1*s.* net.

The principal value of an annual publication of this description lies in its indication of the trend of fashion, which changes as surely in architectural design as it does in dress or furniture. At the present moment, if one may judge by the present volume, there is a distinct leaning towards rough-cast and other external plaster treatment for—domestic buildings, leading to extreme simplicity of treatment, and, almost necessarily, in consequence thereof, to most careful consideration of proportion. Internally the most noticeable point is that the recently fashionable hall-sitting-room is being used more rarely, and that, when used, the staircase is more or less screened and precautions taken to cut off sound from possible nurseries upstairs.

*How to Estimate: being the Analysis of Builders' Prices.* By J. T. Rea. Fourth Edition. London: B. T. Batsford, 94, High Holborn.

Some publishers are content that later editions of standard works should be little more than reprints of those which have gone before; but this has never been the custom of the Batsford family, and the present issue of Mr. Rea's well-known "How to Estimate" is an excellent example of the superiority of the method which they adopt. Since the third edition was published—it seems but yesterday—the prices both of material and labour have changed considerably, while new building methods have been introduced and others have advanced to such an extent that information which was correct but three or four years ago is antiquated now. To meet this state of things the book has been largely rewritten, no less than 120 pages being added, while the illustrations have been increased from forty to four hundred in number, all being clear and well-drawn diagrams, though it must be admitted that some of them are reduced to too small a scale. The chief value of the book, however, remains in its indication of the proper scientific method of arriving at just prices, whatever class of work may be involved. The prices stated are in no sense "standard" prices, for they necessarily vary according to locality and in each locality from time to time; while in matters of labour it is not posssible to do more than strike an average, as men vary greatly in the amount of work they can (and do) perform in a given time. But for all this it is possible, as every estimator knows, to get very close indeed to the truth if circumstances are properly taken into account, and no book will assist him in doing so more than this.

# Sewerage and Refuse Disposal in Johannesburg.

*Summary of a paper read by* G. S. BURT ANDREWS, M.S.A., M.INST.C.E., Town Engineer, Johannesburg, *at Congress of The Royal Sanitary Institute held at Johannesburg.*

The area of the Johannesburg Municipality is eighty-one and three-quarter square miles, and the population is approximately two hundred and fifty thousand. Practically the whole of the urban portions of the area have been sewered, and upwards of seven thousand connections have been made. The total length of sewers and stormwater drains laid to date is eighty-two and fifty-one miles respectively.

The areas now being sewered are the south-western and the south-eastern. The main outfall sewer for the former, which was completed in 1907, is 9·15 miles in length, and is designed to take a maximum flow of eighteen million gallons per day. It varies in size from twenty inches by thirty inches to thirty-two inches by forty-eight inches. About four miles of the main outfall sewer was constructed in tunnel, the greatest depth below ground level being two hundred and thirty-seven feet. Considerable difficulty was experienced in the carrying out of this work. In the tunnelling extremely hard rock was encountered, which had, as the miners say, to be " chewed " out, and in some of the shallower work the sewer had to be constructed through shifting sand and soft wet clay. It was originally intended to provide a separate outfall and disposal works for the south-eastern drainage area, but as suitable ground could not be obtained at a reasonable distance and cost, it was decided to connect a portion of this area with the south-western outfall sewer by constructing what is termed a " subsidiary outfall." This sewer, which has a carrying capacity of 9·4 million gallons per day, is 4·04 miles in length and varies in size from two feet by three feet to two feet two inches by three feet three inches.

## DRAINAGE WORKS.

The drainage work in Johannesburg is carried out on the separate system with the pipes superimposed, i.e., the stormwater drains above the sewers. Although the idea is not entirely original, he believed this was the first town of any size which adopted it generally. In the early stages of the work it gave rise to a considerable amount of hostile criticism, but the arrangement has undoubtedly turned out to be a great success, both from a constructional as well as a maintenance point of view. The credit of initiation is due to my predecessors, Mr. Andrews and Mr. D. C. Leitch, who, in spite of much opposition, had the courage of his convictions and was not afraid of starting a new thing. All pipes up to twelve inches diameter are glazed stoneware, the majority of which have been made locally. They compare very favourably with the imported article. The ruling size for house connections is four inches. Pipes over twelve inches diameter up to forty inches are made of reinforced concrete by the Council.

## THE BUCKET SYSTEM.

Although the important part of the town is now sewered, there is a considerable area in which the bucket system still exists, and some 29,274 pails have to be changed, some every night and others tri-weekly.

For some time past the whole of the slopwater and nightsoil collected from the unsewered area has been deposited in specially constructed intakes, connected to the sewerage system, so that the whole of the nightsoil and slopwater is now conveyed to the Council's irrigation farm at Klipspruit for treatment and disposal. The intakes for the reception of slop-water only are of fairly simple construction. They consist of paved roadways of sufficient width to allow a slopcart to draw through with ease, with steel-faced kerbs on either side, and outlets with gratings fixed in the vertical face of the kerb. The paved roadway is graded so that no water can run off the surface except through the outlets provided for that purpose, which are connected to the main sewer. When the loaded tank is drawn into its proper position on the depositing apron, the valve of the tank is opened and the contents run direct on to the paving and then flows through the outlets in the kerb into the main sewer. Any kitchen refuse which will not pass through the gratings is swept up and carted away to the nearest refuse destructor. After the tank is emptied, it is hosed down and the aprons washed clean. The aprons are placed side by side, and the number varies at different intakes.

## INTAKES FOR NIGHTSOIL.

The intakes for nightsoil are not quite so simple in construction. They are designed so as to permit of the emptying of tumbler carts or tanks with valves, to prevent stones, sticks, tins, silt, etc., getting into the sewers, to dilute the nightsoil sufficiently to cause it to flow freely through the sewers, and, last, but by no means least, to prevent, as far as possible, any nuisance. The construction and working of the latest type of intake may be described as follows :—

The tipping apron is similar to those for slopwater with the exception that there is a pit five feet long by three feet nine inches wide by five feet six inches deep about midway between the two ends of the paved roadway. This pit is covered by means of a movable platform over which the animals travel until the tumbler cart or tank is in proper position for emptying, movable stops being provided to prevent any movement of the vehicle after it is once in position. By a simple but ingenious mechanical contrivance the platform is opened first by lifting slightly and then with a sliding movement by operating a lever on the outside of the platform. In the pit there is a strong movable basket-shaped two-inch-mesh screen for catching any large articles, such as tins, towels, old boots, etc., which are frequently put into the buckets. This screen is also actuated by a lever to facilitate cleaning and the removal of grosser matter. Immediately after the nightsoil is tipped into the pit, a plentiful supply of water is used, partly for cleaning purposes and partly for diluting the nightsoil. From the pit the liquid flows into a sedimentation tank where the heavier of the inorganic matter settles. Mechanically-operated agitators are provided for breaking up the organic solids. After the churning process, the sewage passes through a grating with bars fixed 1·3 inches apart, and thence into the sewer. So far, the whole of the sewage, except from the intake in Bezuidenhout Valley (Eastern District area), flows by gravitation to the irrigation farm at Klipspruit. The sewage from the last named intake is pumped into one of the main gravitating sewers through two miles of six-inch piping to a height of one hundred and eighty-three feet.

### Disposal of Sewage.

The present site was purchased in 1903 for the sum of £84,503. The total area is two thousand six hundred and forty acres, of which seven hundred and ninety acres are available for irrigation purposes. In addition to the disposal works, the farm contains a large native location, a dam holding one hundred and eighty million gallons of water, a washing site and drying ground, etc.

For about two and a half years after the farm was first used for irrigation purposes, sewage was applied direct to the soil without any preliminary treatment. This system might have continued without difficulty for a much longer period had it not been for a mistake so often made in connection with sewage farms, by making the raising of crops a matter of first importance instead of the disposal of the sewage. Broad irrigation has been adopted for the land treatment. The main carriers are formed in the soil and have a grade of one in seven hundred. The distance between the carriers varies from fifty to two hundred and eighty yards. At intervals of thirty yards and under pipe outlets are provided for distributing the sewage evenly over the ploughed areas. The total length of carriers is thirty-four miles. Storm-water from the higher ground is prevented from running on to the irrigation area by large furrows which convey the run-off direct to the stream. Below the irrigation area intercepting drains are provided in case of any possible run-off in times of heavy rains. In addition to these precautions, a belt of land two hundred yards wide adjoining the boundaries of the farm has been excluded from any surface treatment by sewage. A remarkable feature in connection with the irrigation work at Klipspruit is the fact that no effluent is produced after the sewage is applied to the land, except in times of heavy rain. This is accounted for by the extraordinarily high percentage of evaporation, which, on a sheet of water, amounts to about seventy-two inches per annum, and to the porous nature of the soil. At present the average daily flow of sewage is 1,800,000 gallons, the maximum and minimum rate of flow is 3,206,000 and 967,000 gallons respectively, the former occurring between the hours of 11 a.m. and 1 p.m., and the latter between 6 a.m. and 9 a.m. The rainfall averages about thirty inches per annum.

## PRELIMINARY TREATMENT WORKS.

The preliminary treatment works consist of screens, a detritus tank, three sedimentation tanks, hydrolitic tank with hydrolising chamber, and two small tanks for experimenting with the effluent from the hydrolising chamber. The capacity of each sedimentation tank is two hundred and sixty thousand gallons, and of the hydrolitic tank and chamber two hundred and seventy-five thousand gallons.

The sludge which is drawn off daily passes through a number of valves at the bottom of the tanks, and then flows by gravitation through about three hundred and thirteen yards of eight-inch piping to the sludge trenches. These are cut three feet wide by eighteen inches deep, and form a trench with a sectional area of one square yard when the excavated material is banked up on both sides. The quantity of sludge produced daily averages about fifty tons.

## THE DESTRUCTORS.

Nearly all the house refuse collected within the municipal area is burnt in refuse destructors which are of the well-known Meldrum type. The quantity collected daily is about three hundred and thirty-five tons, some of which has to be carted away to tips.

There are three destructors, one at Natal Spruit, with eight cells ; one at Norwood, with two cells ; and one in course of re-construction at Newtown, with eight cells.

The average quantity of refuse burnt per cell per day is 15·3 tons. One of the greatest difficulties connected with the disposal of local refuse is the high percentage of tins in the refuse. In the first destructor a special furnace was included for the purpose of melting down and regaining the solder from tins. It was soon found, however, that the quantity obtained from a considerable number of tins was so small that it did not pay for the cost of fuel.

All the destructors are fitted with steam blowers, but no other use is made of the power obtained. Some years ago an attempt was made by the Gas, Electric Supply, and Tramways Department to utilize the power from the destructor in Newtown for the generation of electricity, but as it was found that the calorific value of the refuse varied considerably, and that a large quantity of coal had to be used for maintaining the steam pressure, the idea was abandoned.—From *The African Architect.*

# South African Branch.

## Visit to Chudleigh's New Premises.

The South African Branch of The Society of Architects, by kind permission of Mr. J. A. Moffat, Architect, were able to invite the members and other architects to view the new premises of Messrs. Chudleigh Bros., in Pritchard, Eloff and President Streets, Johannesburg. A party of seventy or eighty members of the Architectural profession attended.

The Architect, Mr. J. A. Moffatt, pointed out that the nature of the ground excavated necessitated careful consideration on the question of the respective loads to be carried. These necessitated heavy concrete foundations reinforced with Rolled Steel Joists so as to distribute a load at 12 cwt. per sup. foot.

The basement is exceptionally dry and airy owing to the external walls being in two thicknesses, the outer one 14 ins. and the inner one 4½ ins., with a dampcourse of 3-ply Malthoid carried up between. Under the granolithic floor where soft ground was encountered, trenches were excavated leading to a sump in the heating chamber. These trenches were filled with broken metal, and graded so as to dispose of any underground water.

The basement is ventilated by galvanized iron flues carried up the stanchions and up through the large columns in the front, discharging through the copper panels in the main frieze.

The difference in the levels of Pritchard and President Streets was overcome by a series of slopes between each department; a system which has been adopted in all the shop entrances.

A feature has also been made of the natural lighting of the shops by means of sloping lights over the balcony floor level.

The system of steam heating has been installed by means of pipes and radiators. No artificial heating has been provided for the chambers, but each suite is provided with a fireplace and mantel fitted with a copper full-way damper so that an Electric Stove may be used either for cooking or radiating purposes.

The ceilings of the corridors are built with Asbestos sheets with each alternate sheet hinged so that the service pipes for water, gas, etc., are accessible for fresh connections or alterations. A considerable amount of reinforced concrete has been used in the structure, the whole of the bases, caps, frieze and main cornice being built of this material. It has all been cast hollow, an average thickness of 4 ins.

The front elevations are not adorned with soil, waste or stormwater pipes, although there are six connections to the main sewer. Here again, the main columns have been utilized.

The whole of the stormwater has been collected to the area on the South Eastern boundary and conveyed through the basement with 2-8 in. pipes direct from the Municipal drains.

The address was heard with marked attention, and Mr. Moffat then took his confreres round and explained the points set out in his address in detail.

After examining the building from the roof to the basement, the company found its way to one of the large rooms on the first floor, where refreshments were served.

Mr. Chudleigh in welcoming the visitors said that in the early days the building which had lately been pulled down to make way for the present erection, was then considered a huge block, but they were optimistic enough to believe that by-and-by the building in which they were now standing would also fall short of the requirements for Johannesburg. He was very pleased and very proud that the architectural profession had inspected his building, and he believed that what they had seen would interest them as professional men.

Mr. Knuckey, of Messrs. Reid and Knuckey, on behalf of the builders, extended to all present a very hearty welcome, and said he was very pleased to see such a large gathering of architects assembled to inspect the progress of their work.

Mr. Veale, in replying to the invitation sent out by The Society of Architects, thanked the President of that body for his thoughtfulness in allowing them the opportunity of inspecting so interesting a building. The speaker thereafter commented on the fact that he could say without hesitation that Johannesburg not only possessed the most modern shops in South Africa, but that they would compare with any city in any part of the world. He commended this to the attention of the newly formed Civic Association, and hoped that in the propaganda of that body they would make the statement public with the object of securing sightseers to Johannesburg.

Mr. Moffat, the architect, said that much criticism had been levelled at the building, to which he did not object. It had been said, he remarked, that the building from the first floor was resting on glass, but they had to bear in mind that the proprietor had always something to say in regard to the design of the shop. Mr. Moffat then quoted some interesting facts regarding this "plate-glass foundation," showing the value per foot of plate glass to the proprietors.

Mr. M. J. Harris, President of the Branch, said that on behalf of The Society of Architects, under whose auspices that happy visit had been organized, he desired to thank their hosts for the kind invitation extended, and on behalf of the Society's Council to express gratification that so large a gathering had resulted. Occasions such as that could not but tend to increase the feeling of comradeship among architects, and their mutual good relationship would thus be better assured than by any mere paper code of ethics. Mr. Moffat had referred to certain criticism; with him they had the privilege of belonging to the best criticized of all the professions. Anyone was good enough to criticize architecture, and they must find what consolation they could by remembering that all ideas upon the subject were in a state of flux, and that they practised in what had again become a progressive art. Centuries of a great tradition, dating back to the days of Egypt and through those of Greece and Rome, had restricted the beautiful in architecture for centuries more to forms of expression in masonry and timber. In comparatively recent years the shipbuilders, steelfounders, and reinforced-concrete engineers, had effected some startling results with new materials and methods of construction ; as a consequence all the old ideas were in the melting pot, and a development was in progress which, he felt sure, would carry them beyond the narrow bounds within which the conception of architectural beauty had hitherto been enslaved. During that development they would, he feared, make their blunders ; such blunders were incidental to every experimental stage, and were an unavoidable part of the process by which all human knowledge was built up. Commerce and art—the new force and the old—were well represented in that gathering, artists in a goodly host, and commerce by Mr. Chudleigh, a host in himself. Apart from Messrs. Reid and Knuckey, the builders, the excellence of whose work was apparent, there were two parties who were especially entitled to some congratulation. They congratulated Mr. Moffat on having a client who evidently knew what he wanted, and such clients were rare, and Messrs. Chudleigh could be congratulated on the constructive skill and ability—evident on every hand—with which Mr. Moffat had met their requirements. This was the second such occasion upon which The Society of Architects had called them together, and he hoped to meet them all thus again.—From *The African Architect.*

## Architectural Association Athletic Club.

The Architectural Association Athletic Club has a ground with a pavilion at Elstree, which, at some considerable expense, has been prepared and equipped for Cricket, Rugby Football, Hockey and Tennis. There are also in connection with the Club, Miniature Rifle, Golf and Swimming sections. It has occurred to the A.A. Council that the younger members of similar societies, not having these advantages, would be glad of an opportunity to join such a club, and so promote more intimate relations between the various allied professions.

It has, therefore, been decided to open the Club to the members and students of The Society of Architects, the Council of which body take this opportunity of expressing their appreciation of the courtesy shown to the Society, and they hope that it may tend to mutual pleasure and advantage.

Particulars of membership may be obtained from the Secretary.

## Blemishes in the Beaux Arts.

In an elaborate criticism of the beaux-arts budget in the French Parliament, M. Couyba demands that the decorative arts shall receive equal State encouragement with the others. Incidentally, he falls foul of the Ecole des Beaux-Arts, where, he complains, there is too much of what in our own country would be called pot-hunting. Masters and pupils alike concentrate their energies on the one vainglorious aim of winning medals. There are, he says, too many competitions and too many prizes, and some important tendencies of French art are ignored in the schools. He is particularly severe on the Prix de Rome, the course leading up to it being, he declares, exclusively theoretical, and quite out of touch with modern requirements. With regard both to the Ecole des Beaux-Arts and to the Villa Médicis, M. Couyba demands for the students greater liberty of thought and production, and from the professors greater eclecticism. As to the decorative arts, there exists, he acknowledges, a Conseil Supérior that is supposed to foster them, but does not. Its members do not include a single artisan, but that matters the less since the majority of the members are never convoked. There exists also a School of Decorative Arts, in which, according to M. Couyba, there is a hybrid system of education which converts into indifferent artists those who might otherwise have become excellent craftsmen: a kind of achievement in which our own polytechnics need fear no rivalry, only these rather seem to specialize on turning respectable carpenters into execrable architects. To the devotees who in this country cease not day nor night from hymning the praises of the French system of art education M. Couyba's discordant note will seem sacrilegious; but it is salutary to be occasionally reminded that there are spots on the sun.—*The Architects' and Builders' Journal*, June 11th, 1913.

## Architects' and Surveyors' Approved Society.

In response to many requests from members of the Approved Society for other benefits than those provided by the National Insurance Act, the Committee have decided, subject to sufficient numbers joining, to form a Voluntary Section for the provision of additional sickness and disablement benefits, pensions and death benefits.

Great consideration has been given to the whole question, and it is believed that the two tables of benefits, which have been drawn up under the best Actuarial advice, will generally meet all requirements.

The experience gained in the working of the Approved Society, short though it is, has been sufficient to show that there are undoubtedly great advantages to be gained by joining a Society composed entirely of professional men. The membership of the Voluntary Section will be limited to the architectural and surveying professions, as in the State Section. No other Society is in such a suitable position to look after the interests of those employed by architects and surveyors and to insure them against sickness or distress.

The Voluntary Section will not be carried on for profit; it will be managed solely in the interests of members by the same Committee as the Approved Society, which is composed of names well known in the professions; there will be no shareholders or representatives to draw commissions or fees out of the funds, which will be the absolute property of members.

It should be noted that the Voluntary Section will be open to all members of the professions, whether State insured or not, with no question of income limit.

The Society has a *Benevolent Fund* which is supplemented by many members of the professions. This fund will be available to all members of the Voluntary and State Sections of the Society and to non-members who contribute a small quarterly payment to the Benevolent Fund. It may be drawn upon at the discretion of the Committee to meet cases of distress arising from continual unemployment, or to assist the widows and families of members.

The Secretary will be pleased to give any further information or to advise any members as to the most suitable insurance for them to take up. Enquiries should be addressed to 18, Tufton Street, Westminster.

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## The June "Journal."

Mr. Harry Hems, in ordering some additional copies of the June *Journal*, says, "Mr. F. E. Howard's most thoughtful paper upon some Devon Churches is a most valuable addition to our local papers upon that subject, and Mr. Harvey Piper's paper upon St. Alban's Abbey is a very charming one."

## Hon. Corresponding Members of the Committee of the South African Branch.

The following gentlemen have agreed to act as Honorary Corresponding Members of Committee of the South African Branch :—

Frederick John Ing, Holts Buildings, Durban.
W. J. McWilliams, 4 and 6, Library Buildings, Port Elizabeth.
Adolph G. Howard, Rockville, Beach Road, Sea Point, Capetown.

The Committee of the South African Branch feel that by appointing Corresponding Members of the Branch, the following results will be obtained.

(1) That the interests of the Society will be furthered in South Africa.

(2) It is thought that information may be obtained which will be of sufficient interest to the Architectural profession, and especially to the Members of The Society of Architects, to be printed in the *Journal.*

(3) It will be a great convenience to the Branch to have a Member of the Society to assist them in organizing the examinations in various parts of South Africa.

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## Kalendar, 1913.

**September.**

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| Monday, | Sept. | 8th. .. | Examination Entries close. |
| Tuesday | ,, | 30th. .. | Last day for depositing further Nominations for Officers and Council, and for giving notice of matters for discussion at the Special General Meeting, on October 16th. |

**October.**

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| Wednesday, | Oct. | 1st. .. | Opening of the National Gas Exhibition, Shepherd's Bush. The Society has given its official patronage to the Exhibition, and will organize a Members' visit. |
| Thursday | ,, | 2nd. .. | Final House List. (Officers and Council). |
| Tuesday | ,, | 7th to 11th. | Graduateship and Membership Examinations. |
| Thursday | ,, | 16th. .. | Council Meeting. Special General Meeting, at 8 p.m. for the Election of Officers and Council. |
| Thursday | ,, | 30th. .. | Interim Committees. Lantern Lecture at 8 p.m. (subject to be announced). |
| Friday | ,, | 31st. .. | End of Session. |

# Mainly about Members.

New central premises for the Co-operative Stores at Milford, Derbyshire, have been opened in Derby Road. The block is built of smooth-faced gritstone, and is divided into three shops, for the provision, clothing, and butcher's departments. Messrs. HUNTER and Woodhouse, of Belper, were the architects.

MR. FRANK WINDSOR, of 1, High Street, Croydon, has again under his charge extensive alterations and decorations at the Royal School for Deaf and Dumb Children, Margate, which is the largest and best-equipped institution of its kind in the kingdom.

The Ovada Bazaar, which attracted many Dublin people to Ballsbridge recently, was laid out architecturally as a reproduction of the town of Ovada in Italy, and was designed by the Hon. Architect to the Bazaar, PROFESSOR SCOTT, A.R.H.A. The design elicited well-deserved admiration.

Three sheets of illustrations appear in the *Indian Engineer* of a range of shops and offices to be erected in Calcutta, for Mr. A. J. Pugh, under the designs of MR. STEPHEN WILKINSON, Architect. They will stand on the site occupied by No. 55, Canning Street, this house having been one of the first occupied in Calcutta by Warren Hastings, and it is suggested that a tablet recording this historical association will be affixed to the new premises.

The Mission Church of St. Swithun, in Bargate Road, Cow Hill, Belper, built by Mrs. Isaac Hanson as a memorial of her late husband, has been opened. The walling, within and without, is of rock-faced Coxbeach gritstone. The nave measures 20 ft. by 50 ft., and the chancel is 15 ft. by 20 ft. An open roof is provided, the roof timbers being treated with carbolineum. The floor is laid in mosaic marble, and a plain oak dado gives a finish to the walls. The building will accommodate 200 people. The pulpit and lectern, choir stalls and screen, are all in plain oak, slightly relieved with carving, while the altar is more elaborate. Three stained-glass windows light the chancel. Pendant incandescent gas globes will illumine the church at night, and the heating is by gas radiators. Messrs. HUNTER and Woodhouse, of Belper, were the architects.

Pembridge Castle, a twelfth century building, is now undergoing reparation and restoration. The two entrance towers, with portcullis and projecting corbels and machicolations are being rebuilt and repaired, the courtyard walls have been underpinned and made good, the moat cleaned and deepened. The walls are of immense solidity, being eight to nine feet in thickness, with steps inside leading to the top of the towers. The Norman keep tower is in excellent condition. A chapel, situated in the courtyard, where vandalism has been rife, is to be restored to its former condition, all towers being rebuilt and re-roofed and drawbridge reinstated. Leading out of the great hall is a very fine staircase of solid blocks of oak. The east angle tower is very curious and unique, it is a quarter of a circle of 11 ft. radius, with straight sides at right angles, carried up above the roof and than arched over to form a circle, and was probably used as a watch tower. The north-east curtain walls have loop holes made at the time of Massey's siege, in 1644. The restoration is being carried out under the supervision of MR. ERNEST DAVIES, Architect, Hereford.

PROFESSOR WILLIAM A. SCOTT, M.S.A., whose portrait appears in the *Irish Builder*, succeeds Mr. G. L. O'Connor as President of the Architectural Association of Ireland. He was a pupil of the late Sir Thomas Newenham-Deane, R.H.A., and continued his professional career in the office of his father, Mr. Anthony Scott, M.S.A., subsequently spending some years in the Architectural Department of the London County Council. Later he entered upon practice for himself in Dublin, at once securing an extensive practice. His executed works have always manifested much originality and freshness. Amongst the chief may be mentioned the new Diocesan College, Galway, a remarkable instance of a simple and masterly handling of very plain materials, and attaining much charm and interest, the new church at Spiddal, the convent chapel, Enniskillen ; additions to Lord Killanin's residence at Spiddal, etc., etc. Professor Scott is also architect designate of the New Cathedral, Galway. He is an Associate of the Royal Institute of British Architects, a Fellow of the Royal Institute of the Architects of Ireland, an Associate of the Royal Hibernian Academy, and Professor of Architecture in the National University of Ireland.

*The City of London Illustrated* contains an interesting interview with MR. JOHN TODD, M.S.A., one of the City's District Surveyors, who says the writer, likes a little photography as a hobby, principally for which purpose he has been taking a series of photographs of buildings in and adjoining the " one square mile." Already he has an extremely interesting collection of them, and on an average has been taking such pictures at the rate of about 150 a year. Mr. Todd hopes he may continue to do so for about another five years, when he should possess roughly a collection of some thousand prints, the originals of many of which will ere then have given place to more costly and up-to-date structures, which are effecting, and will effect, a great change in the character of the City from a building point of view.

Mr. Todd is much concerned to note the number of warehouses pulled down and altered to convert them into office buildings, nor does he like seeing so much of the trade leaving the City, on account of firms moving to the suburbs or other less expensive places. On several occasions he has been the means of bringing influence to bear on property owners or business men in the way of inducing them to remain in the City, by proving that they could carry on their work in the heart of London as advantageously, considering everything, as they could elsewhere, and that they could, in dealing with their requirements, make their buildings comply with all Building Acts without unreasonable expense.

Mr. Todd holds that fully 60 per cent. of those he has to deal with officially are as anxious to build according to law as we are that they should do so. What a district surveyor and the Building Acts are for is to deal with that very small proportion, not one in a hundred, who may really be considered the criminals of the building classes.

Mr. Todd has been in the employ of the London County Council for many years. For a long time he had the supervision of all the buildings erected on the Council's surplus lands, and then for a time was engaged on survey work and reports from an archæological and historic point of view. The history of the City made him a strong believer in the work of the Guilds, and he is a member of the Turners' Company.

He is also a member of the Bishopsgate Ward Club, the United Wards Club, the Bartholomew, the City Tradesmen's, the Guardian Lodge of Freemasons and the Guild of Freemen. At the first-named club, in January, Mr. Todd read an interesting and edifying paper on the " Public Control of Buildings," an excellent summary of which appeared in the February number of the *Journal of The Society of Architects*.

# National Housing and Town Planning Conferences.

At the invitation of the National Housing and Town Planning Council the Society appointed the following delegates to attend the various Conferences held during May and June, and also to represent the Society on the advisory Committee:

### Southern Housing and Town Planning Conference, Brighton, May 23rd and 24th.

E. J. Hamilton, Past President, Local Hon. Secretary.
S. Denman.
T. Garrett.

### Greater London Town Planning Conference, London, May 27th and 28th.

Percy B. Tubbs, F.R.I.B.A., President.
Col. F. S. Leslie, R.E., Honorary Secretary.
A. Alban H. Scott, M.R.SAN.INST., Member of Council.

### North Western Housing and Town Planning Conference, Liverpool, May 29th and 30th.

R. Cecil Davies, Member of Council, Local Hon. Secretary.
T. G. Williams.
W. Stanley Ellison.

### Yorkshire, Eastern and North Midlands Housing and Town Planning Conference, Bradford, June 19th and 20th.

S. Robinson, Local Hon. Secretary.
J. Jackson.
H. E. Priestley.

### Representatives on the Advisory Committee.

Percy B. Tubbs, F.R.I.B.A., President.
Col. F. S. Leslie, R.E., Honorary Secretary.
Chas. E. Jackson, Member of Council.

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The official report of the Brighton delegates will be found in this issue. Other reports are under consideration by the Council. At the Greater London Conference important points were raised by the Society's representatives, bringing out some apparent weaknesses in the Town Planning Act. These will be dealt with in due course.

THE
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*The Society is not, as a body, responsible for the opinions expressed by individual authors and speakers.*

## A Departure in Architectural Training.

### The Atelier System in England.

It seems to have at last dawned upon the British Public that all is not right with its methods of turning out an architect. With a conservativeness true to its national character it has given way only by degrees. Having clung fiercely to its time-honoured principle of pupilage long after the Continent and America had gone over to the doctrine of sound college education, it began only recently to introduce a system of architectural teaching and examination without which admission was refused to the ranks of Architectural Societies. Side by side with this, however, the system of pupilage flourished, and still flourishes, the principle of registration has reached only the stage of discussion, and it lies open to anyone to call himself an architect and practise the profession equipped very often with only the slender sinews acquired during a three years' course with a practising architect. Half of this period may have been wasted on duties more resembling those of an office boy than of a student, the other half mostly taken up with tracing. The good men that have emerged from a course such as this owe it almost entirely to themselves, to the work in fact they did in those three years at home and at night classes. Exceptionally a lad may have fallen into good hands. His master may, with a proper sense of responsibility, instead of using him as an unpaid drudge, have given a little time to teaching him himself, and also afforded him the leisure for study on his own account, so that the three years have not been absolutely wasted; and if he has not learned much he has at least been directed into a channel, which may have led him to success later if he worked assiduously. But the system is inherently pernicious and should be blotted out by legislation as unsuited to the demands of a scientific profession of the present day. It is apparently founded upon the ancient practice of guilds when the draper had his apprentices, and the blacksmith and the mason and the rest; but this was at a time when these worthies had the talent and the time to teach their apprentices all they knew and the apprentices themselves, when they knew as much as their masters, needed to know no more. In a learned profession, such as architecture has now become, the thing is an impossibility. No single architect could possibly teach his pupil all he knows himself, nor a tenth of it, in the time he is prepared to give to his pupil; nor, with the ever-changing demands of the profession, would the master's complete knowledge in the various collateral branches of the profession ever suffice for the pupil. Having advanced in a halting way from the pupilage idea to the principle of architectural college education and examination, the final step is now about to be taken by establishing in the British Isles Ateliers of Architecture on the lines of those connected with the Ecole des Beaux Arts in France, and the first British Atelier is expected to be opened in the course of February, 1913. These ateliers are not intended to supersede any of the schools already established but to be used for the purpose of a final training in architectural composition. As worked in France the method is to take a student's first sketch and show him at the Atelier how it should be developed to make a perfect composition. For want of this, it is now clearly seen, British art has seriously degenerated, and has now fallen into an unmeaning medley due to a desire for change and originality, without the restraint that would be imposed by a mastery of correct composition. The British architect's knowledge stops at the principles of construction and the forms proper to the different styles; then each proceeds to combine and arrange in his work such details as in his own judgment will produce the most striking effect. The result is usually a heterogeneous composition that fails to satisfy a highly trained architectural mind, and in many cases even a tyro who may come to judge the work equipped with nothing more than a natural good taste. The Ecole des Beaux Arts of Paris is admittedly the first school of architecture in the world, and on its principles all the French ateliers are modelled. That the system is pre-eminent is shown by the fact that it is the architects of this school that almost invariably win International competitions, and that even America is now modelling her schools on its principles. To adopt its methods will not necessarily mean that French styles must be adopted; far from it—the principles of its teaching will be applicable to any form of architecture, as it aims at developing legitimate art only, whatever form that art may take. There can be little doubt therefore that a wise step is being taken to establish the atelier system in England. We may when this is done hear less of the wide condemnation of the art as it is now practised, and less criticism on the results of competitions.—*Indian Engineering.*

# Registration of Architects.

### THE SOCIETY'S PROPAGANDA.

The Society's statement published in our last issue has, thanks to the publicity given to it by the professional and lay press, drawn further attention to the pressing need for the proposed reform in the public interests and incidentally in those of the profession also. Members of the Society have actively supported the Council by bringing individual pressure to bear on Members of Parliament and other public men, a number of whom have expressed their approval of the proposal in principle.

We reproduce the correspondence, comments and criticisms which have appeared so far in some of the leading newspapers and architectural journals.

## "The Southern Builder."

Following up the article by Mr. C. McArthur Butler, Secretary of The Society of Architects, on the registration of architects, which we published last week, he is doing very good work in stirring up public opinion on the matter. *The Standard* last week published an interview with him, and on Wednesday a letter from him appeared in the *Daily Mail*. Correspondence has ensued, and we would advise all architects who have this matter at heart to endeavour to continue and keep this correspondence going in those and any other papers, both Metropolitan and provincial.

## "Illustrated Carpenter and Builder."

The Society of Architects, as is generally known, has for many years advocated the State registration of architects. Mr. C. McArthur Butler, the Society's able Secretary, speaking on the subject the other day, urged the multiplicity of the present-day architect's duties as an additional argument in favour of registration. "The modern architect," he said, "has in some measure to be a species of 'Admirable Crichton'—he has to be an artist first of all, and then a lawyer, a chemist, a surveyor, an engineer, a builder, a sanitary expert, and a variety of other things to meet the ever-increasing needs and developments of the hour." But surely no Registration Bill is going to require a man to be all those things before he comes on to the register. The standard will have to be kept comparatively low. "Admirable Crichtons" are never a numerous company.

## "The Irish Builder and Engineer."

SIR,—Cab-drivers, doctors, and lawyers must, before practising their callings, have proved their qualification and obtained a licence; but neither of these is needed by the man or woman who desires to claim the title of architect and to practise as such.

Mistakes in other professions can be buried or otherwise consigned to oblivion, but architectural mistakes are always with us. They will go on being perpetrated so long as it is possible for unqualified persons to assume the title of architect and under that disguise to bring disgrace on the profession and the nation by plastering our landscape and streets with such hideosities and banalties as may be seen on every hand.

What is the use, under these circumstances and from an architectural point of view, of art and culture, or of Town Planning Acts, or the many schemes for public improvements put forward from time to time, and is it to be wondered at that architecture, which in more favoured countries is looked upon as a national asset and fostered by the State, is here unrecognized by the Government officially and its practitioners left without any legal status?

It is surely in the interest of the public, who entrust vast sums of money to architects, that they should realize the present state of affairs and bring pressure to bear upon the Government to facilitate such legislation as will provide them with some guarantee that the man who calls himself an architect necessarily possesses at least a minimum knowledge of his art.

Architects as a whole favour legislation on the lines mentioned, but the public have a still greater interest in the question.

Yours, etc.,
C. McArthur Butler,
Secretary of the Society of Architects.

28, Bedford Square, W.C.
*July 19th*, 1913.

## "Country Life."

A renewed effort is being made, by the drafting of a Parliamentary Bill, to rouse interest in the registration of architects. As things are, anyone may call himself architect, and plunge into the profession without possessing any education whatever in this most exacting art. The general public is not protected from such unqualified and incompetent persons. Architects have the spending of vast sums of public money, and their work intimately affects not only our health and comfort, but the artistic amenities of civic and private life. We are protected by law from unqualified doctors and lawyers, and it is proposed that the law shall also provide that architects shall satify a statutory body of their fitness before they are allowed to practice.

The situation bristles with difficulties, because architecture is first of all an art, and the examination-room is not the best place to test artistic proficiency. It seems reasonable, however, that some definite standard of efficiency in scientific knowledge and practical skill shall be recognized. Such a standard exists in the examinations of the bodies which represent the profession, and it is claimed that they should be endowed with legal sanction. Some foreign countries and British colonies have already established registration, and its adoption in this country should do much to hasten the establishment of architectural education on sound lines. Due regard must necessarily be given to the claims of men already in practice, to the allied professions of engineering and surveying and to the building interests, but these points are capable of adjustment. There is a certain jealousy of " close " professions, but if it can be proved that the status of the art of architecture can be raised by registration, the lay public will be the gainers in the long run.

## "The Architects' and Builders' Journal."

Much though one is bound to admire the pluck and persistency with which The Society of Architects continues to fight for Registration, the chastening thought will intrude itself that these fine qualities are largely wasted in any effort of the Society to carry a Bill through Parliament. Yet the Society has again drafted a Bill, and is vigorously circularizing " those whose assistance is essential for passing it." Such energy and resolution deserve a better reward than they are at all likely to reap. For Parliament, being fully cognisant of the existence of an older and more representative body, is but little likely to entertain the proposals of a society whose claims to attention must inevitably suffer in the comparison. That is the main reason for regarding the fate of the Bill as a foregone conclusion. On the other hand, it must be conceded that any sincere and courageous attempt, however hopeless as to the direct issue, is sure of its moral effect. Perseverance with the Bill not only puts beyond question the comparatively negligible fact that the Society, having the courage of its convictions, is prepared to back them with perhaps rather desperate energy, but it likewise demonstrates the vitality of the principle advocated. But to these advantages there is a serious set-off. While there can be no harm in familiarizing the public with the idea of Registration, and incidentally winning converts to it, there is some reason for fearing that to familiarize Parliament with it will produce an adverse effect. The House is apt to become very impatient of importunity, and to get into the mere habit of rejecting automatically the Bill that they have come to regard as a hardy perennial. It is therefore unwise to trouble Parliament any further until a Bill representing the solidarity rather than emphasizing the division of the architectural organizations can be presented. It is clear, moreover, that these observations do not apply exclusively to The Society of Architects. In order to have any chance of success, a Registration Bill requires the utmost united support of the full effective force of the architectural profession.

## "Tee-Square and Tape."

A very interesting discussion has been going on recently in reference to the best way of putting on a right basis the dignity of the profession to which most of our readers are attached. Mr. Ransome, in a paper read before the Society of Engineers, seems to have been somewhat in favour of exclusive regulations, by which only qualified men should be included in the professional ranks of engineers. The Bill which has been promoted by the Royal Institute of British Architects for registering the names of those on the roll of the architectural profession, does not go so far as to make tests compulsory. But if the ranks of those entitled to an accredited professional status in the engineering, architectural, and similar engagements are to be of any value as giving a criterion of ability they will have to be rigidly enforced. and the difficulty attending such examinations is to provide accurate tests under the controlling influence of a power which has the authority of the State behind it, Mr. Ransome is in favour of the State examination for engineers, but there are many difficulties in the way of securing an adequate test examination which would cover the requirements in the different branches of the profession, for there are many who regard themselves engineers of the highest order, although the work they may be engaged upon scarcely comes within the meaning of engineering as understood by the common people. Architecture is not split up quite to the same extent, but there are specialists in architecture, although the principles which underlie the basis of knowledge to qualify may be the same. The guilds or modern associations which have a right to confer membership and fellowship on those they are satisfied are entitled to such honour, are by no means wishful to see the right taken away from them and put into the hands of a Government department with official tests of ability. There are many who, years after their initial training has been completed, are marked out for special honour in their profession, men who certainly would not, if they could, undergo tests such as an official examination would involve. That, however, is a matter of detail which simply leads up to the need of recognition of the professional status of the architect. Both architects and engineers are anxious to have their positions defined. Their work is for the most part run in conjunction, for in modern architecture the engineer is called upon at many different stages to advise and even to take over the control of work which is being carried out primarily at the instigation of the architect. The architect has also to work in collaboration with the engineer. The one appears to be essential to the successful work of the other.

The introduction of metal work in architectural design, and the increased use of iron girders and materials which are essentially associated with engineering, make the two professions inseparable in modern architectural design, and especially so in the fulfilment of a builder's contract, for the builder without the engineer would be helpless, and quite unable to carry out architectural design in the present day. The status in which the two professions are regarded by the public, and by the State, is one of considerable interest to architects, and equally so to contractors, and many sub-contractors, too ; for it is in the sub-contract work that the skill of the engineer is often called into play, and by his efficient training he is able to give that guarantee of stability and efficiency which the architect trained as an architect is quite unable to accomplish.

THE FOLLOWING ARE TAKEN FROM SOME OF THE LEADING NEWSPAPERS IN LONDON AND THE PROVINCES.

## "The Daily Mail."

Sir,—Cab-drivers, doctors, and lawyers must, before practising their callings, have proved their qualification and obtained a licence; but neither of these is needed by the man or woman who desires to claim the title of architect and to practise as such.

Mistakes in other professions can be buried or otherwise consigned to oblivion, but architectural mistakes are always with us. They will go on being perpetrated so long as it is possible for unqualified persons to assume the title of architect and under that disguise to bring disgrace on the profession and the nation by plastering our landscape and streets with such hideosities and banalities as may be seen on every hand.

What is the use, under these circumstances and from an architectural point of view, of art and culture, or of Town Planning Acts, or the many schemes for public improvements put forward from time to time, and is it to be wondered at that architecture, which in more favoured countries is looked upon as a national asset and fostered by the State, is here unrecognized by the Government officially and its practitioners left without any legal status?

It is surely in the interest of the public who entrust vast sums of money to architects that they should realize the present state of affairs and bring pressure to bear upon the Government to facilitate such legislation as will provide them with some guarantee that the man who calls himself an architect necessarily possesses at least a minimum knowledge of his art.

Architects as a whole favour legislation on the lines mentioned, but the public have a still greater interest in the question.

C. McARTHUR BUTLER,
Secretary of The Society of Architects,

28, Bedford Square, W.C.
*July 2nd.*

Sir,—May I add just a word to Mr. McArthur Butler's admirable letter on the subject of quack architects in Wednesday's *Daily Mail?*

It is not only necessary that the public be protected against the so-called "architect" who has had no training in architectural design, but it is also necessary that they should demand a minimum standard of knowledge of building construction, which is every day becoming more and more complicated. They need protection against the charlatans who muddle through their work in a way which is a disgrace to themselves and a mere imposition upon the public.

Legislation on this matter is urgently needed.

25, Bedford Row, London, W.C.
*July 3rd.*

BERNARD W. H. SCOTT, A.R.I.B.A.,

Sir,—I venture to suggest that if all buildings were signed by the architect, so that the public might know whom to praise or blame, the quack would have a harder struggle and the real man an easier existence.

Modern buildings are almost the only form of modern art the authorship of which is not discoverable.

A simple inscription on buildings would quickly awaken an intelligent public opinion on men's work.

Herbert Stoneham.

Royal Automobile Club, *July 4th.*

Sir,—I quite agree with Mr. Herbert Stoneham's letter in *The Daily Mail.* The practice he recommends that the architect's name should appear on the buildings erected to his design would certainly tend to prevent the erection of buildings such as already disfigure many of our important thoroughfares.

The practice, I would add, is one that is already largely observed on the Continent.

32, Essex Street, W.C., *July 7th.* R. Heywood Haslam.

## "The Standard."

The need for State registration of architects is emphasized by Mr. C. McArthur Butler, Secretary of The Society of Architects, who said to a representative :—

"The present state of things is anything but satisfactory, either to the public or the profession. Any person, however unqualified to act as an architect, can perpetrate any sort of absurdity in the matter of a building, providing he complies with the local by-laws, which, unfortunately, take little or no account of questions of design. The profession of the architect differs from that of law or medicine inasmuch as it is open for any incompetent person of either sex to assume the title of architect and proceed to acquire experience at the cost of the unsuspecting victim. Anyone, for instance, can have his name added to the general list of architects published in public directories if he cares to take the trouble to send in his name. The various architectural bodies, of course, publish registers of their members, but the value of these lists of architects as a guide to the public is very much discounted by the foregoing fact.

"I think that the only effective remedy against this evil is to have State registration of architects, which, after all, would simply mean official regularization. of the present voluntary system of registration of the various local architectural bodies. State registration is already in force in several European countries, many of the American States, and a number of our Dominions. Some years ago an effort was made to extend the benefit of State registration to this country, but session after session the proposal has unfortunately been crowded out owing to the exigencies of public business. Needless to say, all architectural bodies are deeply interested in the success of this proposal, and The Society of Architects especially has identified itself with the movement—in fact, at the present moment we have a draft Bill which we intend pressing upon the attention of the Government with a view to remedying this evil, not only in the interest of the public at large, but of the profession itself. The first result would be that the public would have a guarantee that those who gave architectural advice were competent to do so, only the names of qualified architects, of course, being admitted to the State register. Another result would be that the standard of architectural education and training would forthwith be raised, and an immediate and definite impulse to such education and training would be given by setting up a compulsory instead of a merely voluntary standard of qualification for architecture.

"Never was the need for such a compulsory standard greater than to-day to guard against incompetency and inexperience. It may surprise the ordinary man in the street to know that the work of the architect has changed very considerably from that of his forefathers, not only in matters of design, but in respect of the qualifications necessary to meet every modern requirement with regard to safety, sanitation, and an endless number of other matters. The modern architect, in fact, has in some measure to be a species of 'Admirable Crichton'—he has to be an artist first of all, and then a lawyer, a chemist, a surveyor, an engineer, a builder, a sanitary expert, and a variety of other things to meet the ever-increasing needs and developments of the hour. After all, the architecture of a country is a national asset, well deserving of the encouragement and support of the State. In short, it is not, I hope, too much to anticipate that in the near future we shall have a National School of Architecture established under the ægis of the Government, with a Minister of Fine Art occupying a seat in the Cabinet."—

The need for State registration of architects was emphasized in *The Standard* the other day by Mr. C. McArthur Butler, Secretary of The Society of Architects, who, in an interview with one of our representatives, said that the present state of things was anything but satisfactory, either to the public or the profession. "I am in favour of State registration," declared Mr. H. V. Lanchester, the well-known architect, when interviewed yesterday, "but I must confess that it is not my chief hope for the future of architecture. The possibility of development lies rather, I believe, in improved methods of education, because these will tend to raise the standard of the better men.

" Registration will be directed mainly towards weeding out the worse elements, and, of course, this weeding out process necessarily implies some degree of qualification on the part of the registered architect. To that extent, State registration will be useful ; but one must rather look, on the one hand, to the higher education of the best qualified men, and, on the other hand, to an improvement in the public taste. By thus endeavouring to raise the standard from the top downward you will achieve more, I am convinced, than can be expected from effort in the opposite direction. Registration deals rather with the lower aspects of the architect's profession ; but, to my mind, the more urgent requirement is to see that the leading men of the profession are cultivated to the utmost possible degree ; while laying emphasis at the same time upon the need of educating the public to appreciate the finer architectural work."

A further contribution to the discussion on the State registration of architects is made by Mr. Henry C. Adams, of the firm of Messrs. Henry Adams & Co., who, in an interview with one of our representatives yesterday, said that the idea was not being pushed forward primarily for the benefit of architects, but for the benefit of the public. " Architects," he said, " are responsible for the satisfactory character of a building as a whole, and only thoroughly competent men should be allowed to place their services at the disposal of the public.

" This matter is vital to the general welfare, although the ordinary public fail to realize that their lives are placed at the mercy of the architect. The work of the architect in modern structures is largely supplemented by that of the engineer, and what applies to the one applies almost equally to the other in respect of the need for thorough efficiency. In order to design any work, the architect or engineer has to perform lengthy and intricate calculations to arrive at a result which, while being economical in construction, will be safe. It is impossible with any degree of reliability for even the most conscientious Government inspectors to gauge the accuracy of the calculations by examining the design in the ordinary way. It will thus be seen how much depends upon the competency and reliability of the architect or engineer ; both are equally concerned in this question of State registration."—

## "The Morning Post."

Sir,—Your paper does a great deal to educate the public to an appreciation of the best in architecture, and, in my opinion, could do still further service to the community by pointing out the necessity, in the public interest, for legislation which shall provide compulsory education and consequent registration of architects, and so give the public some guarantee that the person who holds himself out to be a practitioner in architecture is qualified for that position.

Your readers probably take it for granted that architects are necessarily qualified; if so, they will learn with surprise that if any person in this country wishes to hold himself out to the public as a practitioner in architecture, all he has to do is to obtain a doorplate, and if he has no proper claim to the title of architect, he can borrow it with impunity, and under that title perpetrate any "hideosity" in the way of a building so long as he does not fall foul of the local by-laws, which, unfortunately, do not concern themselves with questions of architectural design.

How many of your readers who may be proposing to have their sons or daughters trained for the architectural profession realize that, apart from the educational value of such training and purely from a utilitarian aspect, they might have invested their money to a greater advantage, seeing that when the students commence practice they will be in the public eye on the same level with those who, without any training or qualification, claim an equal right to the title of architect.

That is the business side of the question. Here is the other side: The history of a country is written in its architecture, which is a most valuable national asset, and one which ought to be fostered and encouraged by the State here, as it is in more favoured countries. The education of the public in architecture should include the knowledge of the facts as they exist in the architectural profession, when they will quickly come to see that this is a matter in which they are interested, and will do their part in bringing about a better state of things.

Yours, etc.,
C. McArthur Butler, *Secretary*,
The Society of Architects, 28, Bedford Square.

*July 4th*, 1913.

### CAN ARCHITECTS BE TAUGHT.

*This article and the subsequent correspondence and comments followed the publication of the Secretary's letter in "The Morning Post."*

Most of the schemes proposed for the improvement of English architecture depend upon a course of instruction. A little while ago we heard a great deal about the starting of a new Academy in London under the auspices and direction of a group of members of the Beaux Arts. Our deficiencies in architecture were acknowledged, and this was to be the remedy. Again, but a week or two since, I came across a book which Mr. Wynford Dewhurst has just written, the drift and purpose of which are indicated by the title, "Wanted: a Ministry of Fine Arts." It is a very vigorous plea for an authorized official system, forming part of the Government of the country and financed out of the revenue, whose especial function it should be not only to control and organize our museums and galleries but to cultivate in the nation a love of noble art and amongst artists a due knowledge of the laws and principles by which it is attained. Finally, I came upon a letter in the *Morning Post* by the Secretary of The Society of Architects, Mr. McArthur Butler, pointing out that at present architects are not necessarily "qualified" by any compulsory system of examination and registration, and holding out the hope that, if only severer tests were imposed and candidates were subjected to a careful training before being allowed to practise, the beautiful architecture we have sighed for so long would at last be realized. All these suggestions, it will be seen, are in their nature similar. They all propose that some authority should be instituted and a definite standard of merit imposed which shall keep architects in the right way. They take it for granted that this is a matter on which positive knowledge is attainable, and that that knowledge, like a knowledge of Greek or mathematics or any other subject, can be learnt if we set about it in the right way. All we want is proper instruction. The champions of the Beaux Arts scheme appeal to France. Here, they say, are men who possess definite knowledge; let us learn from them. Mr. Dewhurst, on the contrary, proposes that we should institute an authority of our own, a department of the State, charged with the responsibility of defining and explaining the laws of æsthetics; while Mr. Butler, without exactly specifying how the teaching is to be done, never doubts that it can be done and ought to be done.

I must say that the assumption made in all these cases—the assumption that how to build beautiful architecture is something that can be taught, and that it is the business of all sensible people to see to it that it is taught at once—does strike me, in view of all the facts of the case, as rather extraordinary. If the facts were a little different, if, for example, the most learned professors were those who built the loveliest buildings, and the architecture we have most to complain of were invariably, or even as a rule, the work of ignorance or stupidity, there would be something to be said for a rigorous system of instruction. But is this the case? If we put the question to a public vote and asked what structures in London were the dullest and most uninteresting, and seemed to offer most conclusive proof of our inaptitude for this kind of art, the popular verdict, I take it, would fall on certain of those great public and national edifices to be found in the neighbourhood of Parliament Street, Buckingham Gate, or South Kensington. These are buildings, let the reader observe, which have engrossed the utmost resources of the national skill and knowledge. Our most learned experts have competed for the job, and committees composed of the highest authorities have compared the results. The final selection represents the very utmost we can do by prolonged study and thought, tested by rigorous examination, to arrive at something definite in the way of artistic knowledge. All that we have to teach, all that the most enthusiastic of students could aspire to learn, is embodied in structures which by common consent are among our most worthless architectural possessions. I am not exaggerating. So far from its being true, that the severer the test the greater the efficiency, the reverse rather holds good, for whereas there are scores and hundreds of architects who can build a charming cottage or country house, yet so soon as a great occasion arises and an appeal is made for some striking exhibition of sublimity the result may be counted on to be disastrous. I have in view at the present moment a country house built by an architect for his own use, which seems instinct with all the charm belonging by tradition to this kind of architecture. Built into the hill on which it stands, with a most happy insight into the function of the terrace and the sunk garden as a means of wedding architecture and landscape, and looking out from lofty beech woods over the distant South Oxfordshire hills, it has already that air of being at one with its surroundings, and filling a place prepared for it by Nature, which is, after all, the most indispensable of all conditions to architectural success. This our architects can still do. But this is less the result of any academic training than of a still powerful social and national tradition. Buildings like these may be said to arise out of the duties, pleasures, and amenities of that kind of life which is most peculiarly suited to the English temperament. They have always belonged to our architecture, and the way to build them scarcely requires to be taught. They are not as a rule the work of our most eminent professors, nor do they represent that kind of knowledge and those principles which our professors are bent on inculcating. The style taught professorially and at our schools is the Renaissance style. This, too, is the style invariably adopted when it is a question of some big national or official structure. It is the style which most lends itself to the methods of the schools, for all its ways are intellectual. It argues and reasons better than any other style. In its original state of purity it was the outcome of the lucid classic temperament, and, though sadly messed about since those days, it still retains enough intellectualism to endear it to the best instincts of the scholar. This it the more readily does since it is not hampered by the least concern with contemporary life. The thoughts and emotions of the present pass it by. By common consent it is recognized as a professional property, the style in which the experts of architecture, dwelling apart and alone, vie with each other in exercises of an art not known to common mortals. This is taught architecture. When Mr. Butler and Mr. Dewhurst and others stipulate for instruction, and examinations, and Ministries of Fine Art, and a closer official control, and a more scrupulous academic course of study, it is in this direction that they are guiding the art. They are providing facilities for turning an art which ought to be the expression of the life of its age into a dull though no doubt convenient system of academic and official control.

One can quite understand the convenience. It was convenient the other day, when the French President came to London, to have miles upon miles of tinsel garlands stuffed away somewhere in mysterious cellars from whence they could be extracted to decorate the streets, instead of having all the bother and difficulty of making real ones (though some of the papers were unkind enough to say that the effect was rather dull and tawdry after all) ; and in the same way it is convenient, when a big façade has to go up to be able to plan out the space on the regulation classic lines which have become the official manner of European Governments instead of entrusting the matter to the creative instinct of the nation. But this is not what Mr. Butler and the critics on his side mean. They are thinking of vital, not official architecture, and they believe that this is to be attained by a more authoritative and elaborate course of instruction. It is into the grounds of this belief that I would desire to probe. What makes them think that teaching would improve matters, or that anyone has anything to teach ? Where do they find the evidence which makes them believe that architectural success is the outcome of academic training ? If it were possible to think of one single great building, erected during the last quarter of a century by the most highly-trained and highly-taught representatives of the profession, which was a genuine success in the eyes of the world, one might hesitate, one might understand, one might hope that where one success had led the way others would follow ; but when the instruction has resulted in nothing but a series (to be frank about it) of greater and lesser failures, its claims do seem open to some question.

After all, the issue is fairly plain. It is coming to be the opinion of some people that success in architecture depends on keeping the art in close contact with life ; for it is in proportion, they say, as architecture has served as the medium of national self-expression that it has achieved real success. All the architecture which has had this origin is loved by us, and looked upon as a genuine racial product and part of a common heritage. None of the architecture which originates in the Academy and is learnt by imitation has any place in our affections, or is even, one may almost say, recognized among our belongings. This being so the attention of those observers is turned naturally to those means and channels by which life and art were of old connected, and through which vitality was poured from life into art, and in many of the signs now prevalent they think they can read a promise of a renewal of that natural connection. Against these stand the Academicians who declare that architecture, like algebra, is a matter of knowledge and tuition, and that the root principles of the science are embodied in classic design. I merely mention the former case to show that there is an alternative to the Academicians, but as regards the latter it does seem about time that the professors of the art should be judged, as all other professors are judged, by the results achieved. They began to teach about two hundred and fifty years ago, and they have been teaching ever since. Their two feats most nearly approaching success are St. Paul's, which we have agreed to call success because it is London's Cathedral, even though we do not much care about it, and the Banqueting Hall, which is a success only to connoisseurs. These were the first fruits of the academic theory, and also its best fruits. Two doubtful successes in two and a half centuries, and those centuries the time of unparalleled national wealth and enterprise in building! And yet, nowise dejected, the champions of that system still stick to it that the Academy is the remedy for all ills, and that all we need to do is to give the Academy more money and more authority. Is it not time for these advocates to give a reason for the faith that is in them? The thing has been tried pretty thoroughly, and so far nothing worth teaching has ever been taught. Is there any reason to suppose that anything worth teaching ever will be taught?—L. MARCH PHILLIPPS.

SIR,—Mr. March Phillipps has done many admirable things for architecture, and few better than his article on this subject in the *Morning Post* of July 16th. But he does an injustice to the recently formed London Atelier of Architecture. It neither teaches nor pretends to teach architecture; it is an Architectural Club, where the imagination is stimulated and encouraged, and where a happy ground is formed for enthusiastic emulation. That is the basis of what is known as the "Beaux Arts" system both here and in Paris, and is the secret of its success. The London Atelier provides in England, therefore, the very thing which Mr. March Phillipps desires.

Yours, etc.,
C. E. MALLOWS, F.R.I.B.A.

28, Conduit Street, Hanover Square,
*July 17th.*

SIR,—I do not believe that there are many people who believe that "architecture, like algebra, is a matter of knowledge and tuition," but there are doubtless many who believe that without knowledge and tuition architecture will never attain its highest. The great works that stand out pre-eminently in the past have always been the work of the master-minds of their day. The spirit, the imagination, and the qualities of mind that they possessed they had given them by Nature, but the knowledge and technique by which they were able to use those qualities and translate their imagination into stone were the result of study and learning.

In considering this question of education we must not only look at the work of our own time, but we must look at the outstanding features of the whole of the history of architecture, for in this way we can gain a clearer view of our position in the matter. Thanks to cheap printing, splendid photographic reproductions, and facilities for travelling, the humblest of us has opportunities for studying the work of the past that were unknown before the present time. The old days before the Renaissance are gone beyond recall. We no longer live in the time when there was only one manner of building extending over some four hundred years, during which period tradition and national life were slowly and gradually growing together, but we live now in a self-conscious age. We cannot help turning our glance inward and endeavouring to give a why and a wherefore to everything. Instead of our small country we have the whole world for our school, instead of some four hundred years we have as many thousands to review.

But Mr. L. March Phillipps is right when he says that art must keep in close touch with life. This cannot be done by ignorance ; what we want is more knowledge, more knowledge of the past and of the present. The object of academical training is not that the buildings of the past may be reproduced in the present day, but that we may produce order out of chaos, and turn to the best account our inevitable self-consciousness.

I believe that it is generally recognized that there is a vast upward movement going on in architecture at the present day. This is not national, but world-wide. Surely Mr. Phillipps does not contend that the general level of work done to-day is no higher than that executed, say, fifty years ago. That the reason of this awakening is the more general spread of education is, I venture to think, beyond doubt.

Now, education may be divided into two parts—conscious study and the unconscious influence exerted upon us by the work of our own time. It is, I suppose, this latter education only which Mr. Phillipps would like to retain. But, as our work is improved by the former, in a like degree will the latter continue its good work, and so we will rise " on stepping-stones of our dead selves to higher things."

Yours, etc.,

25, Bedford Row, *July 8th.* BERNARD W. H. SCOTT, A.R.I.B.A.

SIR,—May an architect make a few comments on Mr. March Phillipps's interesting and suggestive article ? If what I say seems to run counter to the views expressed in it, that is not from lack of sympathy with the underlying feeling, but rather because I venture to think that Mr. March Phillipps is hardly himself clear about the points of the dilemma—if dilemma there be.

To narrow the issue, let us assume an architect able to express himself in the vernacular. Let us assume that there comes to him a talented apprentice or pupil. Can it be seriously maintained that the elder cannot teach—or educate—the younger, drawing out and strengthening in him the latent senses of fitness in plan or site ; of proportion, rhythm, balance, line, colour ; of feeling for qualities in material and its structural employment and emphasis—in short, of all that constitutes a fine building in whatever style ? Whether this is done deliberately or unconsciously, at the drawing board or on the building, it is surely teaching.

Further, admitting, for the sake of argument, all that can be said against our public buildings of more or less modern date, is the case what Mr. March Phillipps suggests, or is it not rather the reverse? Had Sir Gilbert Scott, who was forced to translate his Home Office from Gothic into Classic any teaching in the latter style? Have any of his successors in great public buildings had a training in any way comparable to that of the Beaux Arts? Is it not just the absence of that training which is the cause of our pre-eminent failure in the class and style of building under discussion? If the possibility of teaching architecture (in the sense to which I understand Mr. March Phillipps to have narrowed it down) is to be discussed it would probably be best to take France as the basis. In France the vernacular style was, I imagine, once as strong as with us, and in France we see to-day the adapted Classic flourishing with more vigour and success than anywhere else in Europe.

Finally (though one may have one's own views about where the greater risk lies), is the chance of a live adapted Classic not as great as the chance of a dead vernacular? We know what Early Victorian Gothic was like, and Mr. March Phillipps himself has borne testimony to the vitality of at least one building (the Kodak) which was designed by one of the very few Beaux Arts trained architects in this country.

Yours, etc.,

Edinburgh, *July 22nd.* F. W. Deas.

*"The Architects' and Builders' Journal" publishes the following comments by "F. R."*

Last week we cited the Iconoclast in architectural criticism. A few days afterwards we encountered an Anarchist, or at least a Reactionary, in no less a person than Mr. L. March Phillipps, and in so incongruous an organ of opinion as the *Morning Post*. He wants to know, "Is there any reason to suppose that anything worth teaching ever will be taught?" That is the last sentence in his obscurantist essay, and it very fairly represents the pose that he has seen fit to assume, and a perversity which, we hope, may turn out to be merely a mood of the moment.

To retort upon him that presumably his reading and writing did not come by nature would be to imitate his perversity. It is easy to guess what he means by "anything worth teaching." He means anything which he may condescend to admire; and, outside hoary antiquities and the modern picturesque country house (a house having "that air of being at one with its surroundings, and filling a place prepared for it by Nature, which is, after all, the most indispensable of all conditions to architectural success") what Mr. Phillipps is prepared to admire seems to be precious little, and especially nothing that is Classical. Two hundred and fifty years of academic training, he finds, have produced only two buildings that approach success. These are the Banqueting Hall and St. Paul's Cathedral, and he sniffs and stints at both. The former, observe, is admired by nobody but connoisseurs; the latter we pretend to admire because it is London's cathedral, although in reality we do not care very much about it. To such an observation it is not necessary to make any other reply than that very much depends upon the tint of one's spectacles, or the robustiousness of one's prejudices; for it is not criticism. Inigo Jones and Christopher Wren, the first and final flowers of architectural scholarship, fade and fall under this shrewd north-easterly blast from Mr. March Phillipps, and there is an end to them and to Renaissance architecture, which is to be superseded by—Mr. Phillipps could tell us what, but will not.

The Academicians, too, whoever they may be, would have been blighted by the same gust, were it not for a certain misdirection of the afflatus. It seems that the Academicians " declare that architecture, like algebra, is a matter of knowledge and tuition, and that the root principles of the science are embodied in classic design. . . . . They began to teach about two hundred and fifty years ago, and they have been teaching ever since. . . . . Their two feats are St. Paul's . . . . and the Banqueting Hall." Of both feats, as we have seen, our author disapproves. But in thus resolving English Renaissance architecture to its irreducible minimum, in order that he might demolish it all at a single blow, he shows the same disdain for chronology as for other manifestations of mere education. Who were the Academicians who began their teaching two hundred and fifty years ago? As it is longer than that since Inigo Jones died, it seems to follow that his Banqueting Hall can hardly be claimed as one of their feats, unless the influence of these remarkable Academies operated retrospectively. This admission, of course, strengthens the author's case: St. Paul's thus becomes the one solitary feat of those mysterious Academicians, who, if Sir Francis Fox's grouting machine should happen at the present crisis to fail of its customary feat, will have not a leg to stand upon.

In this last extremity we shall turn " to those means and channels by which life and art were of old connected, and through which vitality was poured from life into art." This dark though pretty saying may be interpreted to mean that Art proceeds from below upwards; but it leaves the means and channels unexplained. The only means and channels that are at present grossly palpable are those which our prophet and seer contemns as academical and therefore arid and sterile. He has discovered Academies and he has seen bad buildings, but by what means and channels, save by the wearisome old fallacy of *post hoc ergo propter hoc*, he connects these divers things is not easily discernible.

One more gem of thought from this close reasoner we cannot refrain from quoting : " If the facts were a little different, if, for example, the most learned professors were those who built the loveliest buildings, and the architecture we have most to complain of were invariably, or even, as a rule, the work of ignorance or stupidity, there would be something to be said for a rigorous system of instruction." He finds that the most learned professors have given us the unloveliest buildings. It is a very comfortable doctrine for the heathen hordes of undertakers, house-agents, gasfitters, and what not (to say nothing of "the ignorant and stupid") who practise "architecture" with impunity, but without applause ; for, if it is a fair deduction that learning necessarily produces bad architecture, then presumably ignorance and stupidity are virtues tending to the opposite effect. If this is the strongest argument that Mr. March Phillipps can bring against Registration, which, incidentally, he seems to resent because the foul fiend Education lurks in it, then we cheerfully make him a present of it, and trust that he will go on opposing the movement with the same dynamic force.

To assert that we have had two hundred and fifty years of academic architectural education, and that two indifferently successful buildings are its most considerable product, is such a transparent rhetorical exaggeration that categorical denial on either point would be as fantastic and as futile as the assertion. There would be much less inaccuracy in declaring that, on the contrary, architectural education has hardly yet begun. It is only to-day that it is being seriously taken in hand in this country, and this may be said without detriment and therefore without apology to the schools of architecture that have accomplished such excellent educative work in the past, and that are nowshowing signs of healthy expansion. It is, indeed, this growing educational activity that has provoked the inevitable reactionary movement of which Mr. March Phillipps does himself the injustice to become the protagonist. When he assumes that fulness of knowledge has resulted in miserable failure he might easily be misconstrued as implying that fulness of ignorance would achieve success ; but we have no desire to attribute such nonsense to a writer whose charming essays on the architecture of the ancients have procured him a popularity that invests his indictment with much more than its intrinsic value : which, from our point of view, is stark naught. What he means is, we hope, not that he would substitute rule-of-thumb for methodical training, but that education cannot produce genius and may sophisticate or extinguish it. That, however, would be the wrong kind of education. The right kind will discover, foster, and develop genius by directing it to the truest and purest sources of inspiration, and by furnishing it with the fullest means of expression.—F. R.

# "The Globe."

Recent developments in the profession have brought before architects a pressing question which has long been hotly debated—the need of a system of State registration. Opinion on the subject is still divided, but it is very widely felt that some form of official registration cannot much longer be delayed. Not only would it prevent the encroachments of the unqualified and inefficient, but it would act as a starting-place for the development of the co-ordination and solidarity of which the profession has long been in need.

As matters stand, anyone may practise as an architect. There is voluntary registration by means of examination, but as this is not compulsory, only a proportion of architects put themselves to the necessary trouble and expense. The only restraint on an architect's fancy are the local by-laws, subject to which he may build whatever monstrosity his imagination directs. He may be the merest amateur and may know nothing about the canons and history of his art, but he is, nevertheless, allowed to disfigure the landscape, and so long as his clients are satisfied, may be prosperous and influential.

The effects of this unrestricted liberty are apparent. Our buildings reflect the hopeless diversity of opinion on what are the best styles. There is much that is plainly incompetent, and still more that is the work of men who are not abreast of the times. Conferences meet, debate, and pass resolutions, but there is no machinery to put their work into practice. The body of architects remains comparatively untouched. Large buildings are being erected, important alterations undertaken, and town-planning schemes arranged. But all is done in a sadly haphazard manner, for neither the local authorities nor the architects employed are necessarily in touch with the most up-to-date and best-considered opinion on the subject.

## THE FIRST STEP.

These are evils which registration will not cure. But registration is the first step towards their elimination. Registration would give an immediate and definite impulse to architectural training and education. By setting up a compulsory standard of qualification it would go far towards co-ordination and solidarity in the profession. Registration would also gradually remove the inefficient, would improve the status of those who are qualified, and would bring all the advantages which it has already given to lawyers and to doctors.

There are difficulties in the way, but these are not insurmountable. Architecture, it is true, is highly specialized, and overlaps into many branches of other trades. Nice adjustment will be needed in the qualifying examinations. But it is futile to argue that such adjustment, is impossible. There is a basis of principle and general rules which is common to all branches of architectural work, and there would be no more difficulty in framing a general qualifying standard than in Law or Medicine—which are themselves highly specialized. The details of the Bill to be laid before Parliament will have to be considered when the time comes. But the advantages of registration to the profession seem too apparent for the measure to be long postponed. Bills to secure it have already been brought before Parliament more than once, but have failed for lack of support. Another Bill, the provisions of which embody registration and the establishment of a registering body, is being formulated under the auspices of The Society of Architects, and it remains for architects to give it the support it deserves.

### A Sentimental Objection.

A great many who are opposed to registration urge that architecture is very different from the learned professions. It is more akin, they maintain, to the work of literary author or painter than to that of doctor or lawyer. There is no compulsory registration of journalists, sculptors, or painters, and why, they ask, should there be registration of architects? To argue thus is to ignore the special circumstances of the case. Bad architecture cannot be put on the fire and destroyed as a bad canvas or a bad book. Once a building is up the public must endure to look at it for years to come. Extra precaution, therefore, to prevent bad architecture would be fully justified, and surely it is possible to frame a qualifying examination, which, without being narrowly academic, will ensure that those who have passed it have some knowledge of their craft and of the essential principles of design. A knowledge of the past, for instance, is indispensable. How can an artist who has not a full knowledge of Greek architecture and of Gothic hope to succeed in our modern styles? Yet this is not the knowledge he acquires in the course of ordinary apprenticeship. There is, too, a special technical learning which architects possess, or should possess, that is closely analagous to the learning possessed by members of other professions. Quite apart from the question of good taste or of artistic sense, examinations might be framed dealing with purely technical points which are little known outside an architect's office. The fact that in practically every European country, there is compulsory registration of architects shows that there is nothing impracticable in the suggestion. Such registration would be the fitting culmination of the work so long and so successfully done by the R.I.B.A. and other institutions.

An example of the type of development which registration will foster is afforded by the deputation from the Royal Institute of British Architects, which was received by the Prime Minister yesterday. This deputation requested that the Local Government Board and other public departments should give definite help and advice to local authorities engaged on town planning schemes. It was pointed out that at present there are many town-planning schemes in progress in the Greater London area. Yet the authorities concerned are so numerous and disconnected that concerted action is hardly possible. No authoritative expert body exists empowered to deal with the main roads of London as suggested by the recent Royal Commission. Consultation of experts on such subjects has become imperative. There can be no doubt that it would be facilitated by greater organization and solidarity among architects themselves.

*The following letter and comment subsequently appeared in "The Globe" and "The Builder" respectively.*

Sir,—That architecture should be made a close profession, like law and medicine, by a period of compulsory education followed by an examination which all should be compelled to pass before being permitted to practise, was ably advocated in *The Globe*, last Friday. It is a matter which has agitated the present generation of practising architects, for many years, and as I am one who has been in the forefront of that agitation so long as to have outlived the majority of my early colleagues, I trust you will not refuse me space for a few words.

When it first began there had just been initiated a compulsory examination for admission as an Associate of the Royal Institute of British Architects, but so recently (I was one of the first to sit and pass) that practically all British architects were men of qualifications untested except by the works they had carried out. Many of the leading men of the day thought that an examination test would be valueless, and that if made compulsory it might benefit financially the few who passed it, but would result in "barring the door" to the untrained genius and incidentally lead to a lowering of architecture. A few of the then younger men thought otherwise.

As time has gone on it has become abundantly evident that the general standard of architectural qualification has risen, as more men have submitted themselves to the examinations of the Royal Institute and, later on, of The Society of Architects, and to the long course of technical education necessary before either could be negotiated with success. Architecture benefits greatly by one-quarter of our architects being possessed of an examination degree, and this is so universally acknowledged in the profession that definite objectors to the policy of insisting upon such a qualification for all are now extremely rare. It is the avowed official policy of the two great architectural organizations already referred to, and also of every one of the various provincial organizations, some of which are of considerable strength and more than local importance.

The profession being thus united, it only remains to devise the means of carrying the policy into effect, and to show that the public would benefit by its adoption as well as architects and architecture. So far as the means are concerned, these are to be found only in a properly considered Act of Parliament, such as is likely to be introduced as a Bill next Session, by either the Royal Institute of the Society (or, it is to be hoped, by both conjointly), while it should be fairly obvious that, while the public entrusts architects with the spending of vast sums of money for building purposes, it would be greatly to the public interests that all the men so trusted should be known to be qualified and be under legal control and subject to exclusion from the register or roll if proved guilty of malpractice—though this last, for the honour of the profession be it said, is almost unknown.

Yours etc.,

Clapham Park, S.W. G. A. T. Middleton, A.R.I.B.A., M.S.A.

*July 8th,* 1913.

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A special article in the *Globe* of July 5th, entitled "An Urgent Problem," deals with the question of the Registration of Architects in a sympathetic spirit. Under the sub-head of "A Sentimental Objection" we are told that a great many object to registration on the ground that architecture is more akin to the work of the literary author or painter than to that of the doctor or lawyer, and therefore, "Why," they ask, "should there be registration of architects?" To argue thus is to ignore the special circumstances of the case. "Bad architecture cannot be put on the fire and destroyed as a bad canvas or a bad book. Once a building is up the public must endure to look at it for years to come. Extra precaution, therefore, to prevent bad architecture would be fully justified, and surely it is possible to frame a qualifying examination which, without being narrowly academic, will ensure that those who have passed it will have some knowledge of their craft and of the essential principles of design." This sentence brings home to us the essential difference—we might almost say conflict—which centres round the question. The opinion of many is that architecture as an art cannot be taught, and that no system of examination will enable us to test a man's power of design—the *sine quâ non* of an architect's wants. On the other hand, it is abundantly clear that the institution of a measure of registration would be tantamount to the creation of a ring fence, those inside which would have the monopoly of what work there is to be done. This is, we may say, the trade union or business aspect of registration as it appeals to many. We ourselves hold what may be described as a middle position, for while we do not believe any course of training can produce genius, we do not feel that it can destroy genius, nor do we feel that knowledge of architectural matters can fetter a designer's power. But with regard to the second or business aspect of the question, we feel that the amount of effective legislative protection which architects may obtain from any measure of registration may, through the opposition of powerful interests opposed to it, be small; on the other hand it may well be wise to make a beginning.—*The Builder.*

## "Liverpool Daily Post."

The Society of Architects is apparently obtaining a large measure of support among local members of the profession for the Registration of Architects' Bill. By this Bill, unqualified and incompetent persons posing as architects would be weeded out automatically, the registered architects only being enabled to recover fees for architectural services. Among the popular advantages claimed for the Bill are that it would protect the public and give an immediate and definite impulse to architectural education and training. In Liverpool, where the architectural profession has raised itself to a very high standard, the proposed statute can only be anticipated with pleasure.

## "Derby Daily Telegraph." *

Sir,—May I, through the medium of your valuable paper, bring before your readers the subject of registration of architects? The Society of Architects have drafted a bill which they are desirous of making public, and persons interested are invited to consider the following observations and communicate their views to the Society, so that the bill may be, as near as possible, of a non-contentious character. It is proposed to register every bona-fide architect, and the vested interests of engineers, surveyors, clerks of works, builders, and other persons affected shall be protected and opportunity afterwards given to all who wish to practise architecture of qualifying by examination for admittance to the register, only those so registered to be entitled to recover fees for services rendered as architects. The effect of this would be: (1) To give a definite impulse to architectural training by setting up a compulsory standard of qualification; (2) the unqualified practitioner would be gradually eliminated without inflicting injustice or hardship on anyone; (3) architects have the spending of vast sums of public and private money and the control of matters affecting the life, health, convenience, and financial interests of a very large section of the community, and the fact of this money being spent by duly qualified men would very greatly protect the interests of the public. Any correspondence on this subject will be welcomed by Mr. C. McArthur Butler, Society of Architects, 28, Bedford Square, W.C., or by yours faithfully,

St. Peter's Churchyard, Derby. Wm. F. Wills,

*July 15th*, 1913. Hon. Local Sec., Society of Architects.

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* A similar letter appeared in the *Derby Daily Express*.

## "The Nottingham Guardian."

*The Nottingham Guardian* in the course of a leading article on "Building" says, if current rumours are true, the Government is about to embark on a great building programme. Ministers have, we are told, decided that the chief want of the rural districts, next to higher wages for the agricultural labourers, is houses. It is complained that there are no places in the villages for people to live in. But if great building operations are to be carried on in all the villages, it is to be hoped that, amongst other things, care will be taken that the houses erected are, not only comfortable and wholesome, but that in appearance they will not offend the eye. We should like to see English villages, not only comfortable and healthy, but attractive in appearance, so that they may be a joy to look upon. Cottages of attractive design, gardens filled with roses in summer time, and children bonny and sprightly, as healthy children are certain to be. These are the things one naturally looks for in an English village. And we ought not to look in vain. The present cottages are not very commodious, and may not be altogether comfortable. But there is often an air of old-world charm about them, and there is no reason why the charm should not be combined with greater utility. A village is disfigured when staring red brick cottages of ugly design are foisted upon it. The charm of the village disappears, and as people who live in unsightly houses have small incentive for making their gardens beautiful or picturesque, the whole atmosphere of a village may be spoiled by unsuitable buildings. If it be true that the Radical party is about to start upon a great building campaign, we trust that this aspect of the case will not be lost sight of. So much that was once beautiful and picturesque in the rural life of England has been destroyed by the ruthless march of events that it will be sad indeed if the charm of the villages is now destroyed by the erection of new and ugly buildings in all directions.

This is mainly, although not entirely, a matter for architects. Architects can only act within their instructions, and if an ugly house is a little cheaper than a pretty one the architects may be compelled to make the house ugly. In addition to this, there are architects and architects. A taste for the picturesque is not a gift bestowed indiscriminately upon everyone. It may be cultivated, but everyone does not cultivate it, and in selecting architects for village cottages it is highly desirable that the choice should be limited to men who have realized the charm of an old cottage set down in a garden of roses. There are few more delightful things on earth, and we want more of them. They would help to stop the mad rush of country people to the towns, because it is unthinkable that children reared amongst beautiful surroundings should ever be satisfied to live, for instance, in Narrow Marsh. Just now, we notice, there is a movement for securing the legal registration of architects—

that is, to make it impossible for a man to call himself an architect until he has displayed some degree of fitness for the calling. The idea is a good one, and it is to be hoped that it will be carried out. It is not in the country districts only that a higher stamp of architect is needed. Nearly all the large towns of the country are intensely ugly. Long lines of dingy streets, with houses exactly similar and without a trace of the picturesque from one end to the other, depress the spirits and lower both the mental and physical power of ordinary men and women. There is nothing monotonous in Nature, and men and women were not meant to live in monotonous conditions. They cannot live in monotony without injury. The ever-changing conditions of the natural world—the variations of tone and colour and temperature always to be met with away from the towns, give people something to think about. The mind is kept wholesome, the spirits are refreshed, and health is strengthened. But in the towns, where one house is exactly like another, and all are ugly, people who must have change and variety are bound to seek these things in the public houses or the music halls or in gambling dens. And if ever we are to get rid of these things the craving for variety and for the picturesque that is innate in all healthy men and women must be gratified in other ways.

## "The Oxford Times."

Sir,—Oxford has a charm for every architect, and in particular for one, who, like myself, received his early architectural training there. I have recently revisited it after an absence of many years, and have observed with pleasure that some of its modern architecture which has since arisen is worthy of its tradition. On the other hand, one notices with regret that Oxford, like most other cities, is not altogether free from those architectural eyesores which disfigure our streets and landscapes elsewhere. The citizens of Oxford do not need to be taught to appreciate good architecture; it is at their doors and is part of their lives, but there is one aspect of the case which may be new to them. How many of your readers are aware that hideosities perpetrated in the name of architecture are rendered possible because any person can hold himself out to the public to be a practitioner in architecture by the simple method of putting up a plate, with his name and the title " architect " upon it. He may be, and in some cases is, entirely unfitted by training or any other qualification to claim that title, but in the absence of statutory powers he cannot be prevented from thus imposing upon the public or from bringing disgrace upon the profession and the district by the banalities in planning and so-called design which he produces under the title of architect, and in many cases at the expense of unsuspecting clients. The title of architect by no means necessarily implies that the holder of it is qualified to practise the art. Surely it is time that the public recognized that they have as much interest, if not more, in this matter as the architectural profession, and that urgent necessity exists for reform by legislation which shall provide the public with the means of at once distinguishing qualified from unqualified practitioners by making it impossible that the man behind the name is anything but a person who has at any rate a minimum knowledge of his art. Architecture is a national asset, and should in this, as in more favoured countries, be recognized and cared for by the State, and it is for the public who require professional aid in architecture to assist in bringing pressure to bear upon the Government to secure legislation on the lines suggested. The Press of this country are doing a very great deal in advancing the interests of architecture, and can do still more by exposing a state of affairs which is so greatly retarding further progress, and by making known the remedy, viz.: Statutory education and registration of architects.

Yours faithfully,
C. McArthur Butler,
Secretary of The Society of Architects.

28, Bedford Square, W.C.
*July 10th.*

*The following editorial appeared in the same issue.*

Bona-fide professional men have a right to protection from intruders who have never subjected themselves to adequate tests of their fitness to practice. But this protection is given in some cases and withheld in others. The legal and medical professions are very well organized, and those who have not submitted themselves to the recognized examinations are not allowed to practise. But this rule does not apply to all professions. When we pass beyond the " learned " professions we come into a region in which there is much less care taken in regard to qualifications and the right to practise. Dentistry, for example, is really a profession requiring special knowledge and skill, but there is nothing to prevent anyone from putting a brass plate on his door and giving himself out as a dentist. There are certain letters which he cannot put after his name, but the public is not very discriminating, and if they read the magic word " dentist " a great many people are quite satisfied.

There is a profession which has some right to be called, in its higher branches, a " learned profession "—that of architect, but a great many unqualified persons do work as architects, and there is some difficulty here, because it is one thing to design a cathedral or town hall and another to sketch a design for a cottage. Many men are their own architects; many content themselves with employing a builder, and this liberty ought not to be taken away. But, on the other hand, no one should be allowed to call himself an architect or to practise as an architect unless he is properly qualified. At present there is no Registration Act applying to architects. There are various architectural bodies which publish registers of their members, but this is no security against persons advertising themselves as architects and practising without any real qualification. It is now proposed that The Society of Architects shall amalgamate with the Institute and that they shall direct their efforts towards obtaining public support for the passing of a Bill for compulsory registration of architects. It would be necessary to protect the vested interests of all who are in actual practice as architects, whether they belong to any particular society or not, and the right of the public to employ a builder or anyone else would have to be recognized. We are not sure that the correlative right to recover fees would not also have to be allowed provided that there was no deception practised, no wrongful use of the name of architect. Subject to such conditions, we think that a Registration Act would benefit the public, protect *bona-fide* architects, and raise the standard of qualification.

## "Wolverhampton Express and Star."

We have received from Mr. W. J. Oliver, Local Hon. Secretary of The Society of Architects, London, a circular which has been issued by the Society setting forth some reasons why in the public interest architects should be registered, and the main object and effect of a Registration Act as advocated by the Society.

The circular referred to is then quoted at length.

## Visit to the Hendon Aerodrome.

By the kind invitation of Mr. Herbert Matthews, Member of Council, a Director of the Grahame-White Aviation Co., Ltd., and through the courtesy of his Co-Directors and Mr. Claude Grahame-White, the Society paid a visit to the Aerodrome at Hendon, on June 26th, to witness the special exhibition and passenger flights.

Nearly four hundred members and their friends accepted the invitation, and a goodly company including a number from the provinces assembled on the day.

Passenger flights by Mr. Brock and other well-known aviators kept the spectators interested until the time when the party foregathered at the tables reserved for them.

After tea, the wind having moderated, there were a number of altitude flights, and subsequently some of the party were permitted an inspection of the hangars and of the details of the bi-planes and other aerial craft.

The Society is indebted to Mr. Matthews and the other Directors for a very pleasant and interesting function, the popularity of which was evidenced by the large number who took advantage of the occasion and who thoroughly appreciated the courtesy extended to them.

# The Practice of Architecture in France.

While anyone may practise as an architect in France (if he can find the clients), it is generally recognized there, that the real architects of distinction are those who have proved their right to the position, by the excellence of their works, and by having passed through an arduous course of training in an atelier and at the Beaux-Arts, before finally obtaining the " diploma " from the French Government.—Gerald C. Horsley, F.R.I.B.A.

# London University School of Architecture.

### Academic Design Course on Beaux Arts Lines.

We understand that it is anticipated that the new buildings for the School of Architecture at University College, London, will be ready in time for the new Session in October.

In addition to the usual curriculum, there is to be an Academic Design Course on the lines of the Ecole des Beaux Arts, Paris, intended for those who have previously taken a course of architectural training.

It does not appear the services of any French professors of Architecture have been retained in this connection, but the special visitor for Academic Design is Dr. Burnett, F.R.I.B.A., one of the few English architects who has had a Beaux Arts training.

# Art and Officialdom.

In deciding to use the line-engraving method of printing in some new issues of stamps, the Post Office is reverting to an artistic form of reproduction abandoned over a generation ago. Line engraving is a costlier method of printing than that now in use, and although economy was not the only factor responsible for the change, the alteration made in 1880 is significant of the official attitude in regard to beauty. Many people might associate with this attitude the absence of a Ministry of Fine Arts, but the establishment of such an office is not an effect and not a cause. It is safe to say that in those countries which possess a Minister for the Arts, the standard of artistic appreciation, both official and unofficial, is high. Our own officials, in their public capacity, at least, are not distinguished by elevated artistic perceptions, with the result that our modern public buildings, to give only one instance, suffer by comparison with those in most other countries. Yet a beautiful structure need not only be no more expensive than an ugly building, but it is a fact that beauty has a certain commercial value. On the principle of being thankful for small mercies, we may, perhaps, be grateful for the fact that some of our postage stamps are to rise to the same artistic level as that of the small South American Republics.—*The Globe.*

# Architecture a National Asset.

We have always held the opinion that good architecture has not only an educational and artistic value, but also a practical and commercial one, and the Society's proceedings and the public press have contained from time to time references to the Society's proposal for the establishment of a Ministry of Fine Arts in this country.

It is exceedingly gratifying to find *The Builder* taking up the matter in earnest, and we would draw our members' attention to the leading articles in that Journal for July 11th and 18th, in the course of which it is stated that every modern country save England has its Ministry of Fine Arts, and when treated with sympathy, understanding, and munificence, Art expands and grows; while punishment for its starvation lies in the degradation of the people.

In the case of France the State, seeing large profits and much glory in Art, does all it can to develop it. A well-organized Ministry, with sufficient funds and ample powers, exists for the encouragement of Art of all kinds. Money is invested in the products of living artists, irrespective of nationality, which are exhibited all over the country. It nurtures the plastic arts, spending money on the purchase of statues, monuments, and fountains for the decoration of open places and memorials, it attracts competitors from all parts, and gives titles, diplomas, medals, and prizes to those who excel.

They have created flourishing industries which employ large numbers of people, and the French designers supply patterns for the best work done in various industries throughout the world.

On the other hand, in England the artist is ignored officially and does not figure in the councils of the State or at public functions, and to all intents and purposes his influence is nil. While foreign countries honour our artists, we do not make any attempt at reciprocity, an attitude which meets with condemnation.

The great preponderance that France has obtained in matters of taste is, says the writer of the article, the result of years of systematic and sustained effort.

Directing the affairs of the Ministry of Fine Arts in France is an Under-Secretary of State, aided by a permanent staff of men in the various departmental bureaus, all of whom have the training and qualifications for their post.

The cost of central administration is about £27,000 per annum, which covers the cost of eight special administration bureaus, comprising the services of architects and builders attached to the national palaces, theatres, and historic monuments, the teaching of Art, the State manufactories and preservation of State furniture, inspection, costs of all kinds, and special missions.

Every year men are sent out who are specialists in their line to inspect subjects of Art, to solve secrets in archæology and Art, wherever ruins, buried cities, and other subjects of interest are to be found.

For Art Teaching throughout the country the sum of £56,000 is allotted, a vote which would have to be largely increased were it not for the relatively small remuneration paid to art teachers in France.

Excluding interest on cost of construction, architectural improvements, repairs, and furnishing, £85,000 is voted for national theatres, comprising the Opera House, the Opéra Comique, the Comédie Française, the Odéon, and the Conservatoire of Music. Various out-of-door and travelling theatres and musical societies in Paris and the provinces are also subsidized to some extent, these subsidies making the production of plays possible, which would not be otherwise sufficiently popular, and covers the cost of their proper production. The purchase of pictures and statues by living artists, national scholarships and prizes, costs over £10,000 a year, which is supplemented by a grant of £5,000 in grants in aid of poor artists, and annuities to artists' families and orphans.

For manufactures supported by the State a grant of £45,000 is made ; this includes the national porcelain works and museum at Sèvres and the Gobelins and Beauvais tapestry factories.

Sèvres shows a profit of £2,000 a year after providing free of charge large pieces for the furnishing of public buildings and diplomatic presents ; it is also a school of ceramic art for students of all nations, a chemical laboratory, and a museum of beauty and interest where are preserved moulds of the best porcelain of all countries.

At the Gobelins manufactory under the present director an innovation has been introduced, living artists of talent being commissioned to execute *motifs* for panels and screens, thus opening out a new source of profit and honour to modern painters, and developing the historic factories into schools of decorative art.

Another department deals with the upkeep of the national museums, which comprise the Louvre, Luxembourg, the Cluny, Versailles, and the Trianons, with the Palace and Museum of S. Germain and the Château of Maisons Laffitte, the total credit being £60,000 per annum, and out of this a sum is set apart for the purchase of works of art to embellish the museums, a sum which, augmented from other funds, is expected to reach about £40,000 a year.

These various Government grants in aid of art are supplemented by funds raised by many private societies, such as that entitled La Société Française des Amis des Arts, with some 400 members paying £4 a year ; Les Amis du Louvre, with 3,000 members at 16*s*. a year ; Les Amis du Luxembourg, which subscribes £1,000 a year ; and les Amis de Versailles, £800 a year ; and the Société Populaire des Beaux-Arts ; and these societies buy works of living artists in the various exhibitions.

The upkeep of the historic monuments of the country costs in round figures £500,000 a year, and provides for the cost of the upkeep of historic buildings, and their preservation, and last, but not least, the cost of taking measures to preserve the amenities of the countryside from disfigurement.

The preservation and care of historic furniture also comes under the protection and control of the State.

As compared with similar French institutions our great museums are separately administered without correlation to a central authority, and are meagrely supported by the Government, there is no disposition to encourage the efforts of contemporary artists, as what money is spent on the acquisition of works of art is almost exclusively devoted to the purchase of old masterpieces in the acquisition of which this country is outdone by the better supported and financed institutions of America and of France, and the individual enterprise of American millionaires.

Considering the wealth of the country and the commercial importance of the systematic cultivation of art merely as a commercial asset, apart from its influence on the beauty and joy of life, the action of France in these matters is one which should be studied and made known to the public in order that such popular sentiment should be aroused as will make our authorities see that in the promotion of the interests of Art they are acting as the servants of the people they represent.

*The Builder* in a further article invites letters from painters, sculptors, architects, and others interested in the arts, in favour of the movement, with the view that a committee to deal with and further the movement may be formed.

The following letter appeared among many others in *The Builder* of July 25th :—

> Sir,—I have read with the greatest interest your leading article of July 11th, in which you so ably put the case for the formation of a Ministry of Fine Arts in this country. I am very pleased to see that you are prepared to take the matter up actively, and to receive the names of any who are prepared to co-operate with you.
>
> In my opinion good architecture is not only of educational and artistic value but is also a national asset of practical and commercial value. There is no necessity for me to labour the point. I shall be pleased personally to give you every possible assistance and support, and The Society of Architects as a body will, I know, be prepared also to support the proposal and to nominate representatives to serve on any Committee which may be formed.
>
> C. McArthur Butler,
> (Secretary Society of Architects).

# Why Not Women Architects?

## Great Demand and No Supply.

*The Gentlewoman* says, it is in the planning of smaller houses that there seems most scope for women architects, houses where the work is done by one or two servants, and the mistress does a good deal herself. In this type of residence everything should be planned on a labour-saving basis, and women, by experience, know far better than men how to make a house easy for domestics. For instance, what woman would plan a house with a basement kitchen. Fortunately, male architects have at last heeded the cry of their feminine kin, and the majority of modern houses have kitchen and dining-room on the street level.

Professor Earl Barnes, writing lately on what it means to be a woman, expresses his view that science, and arts such as sculpture and architecture, are too impersonal and abstract to attract women seriously at present.

Quite contrary to this idea are the opinions of two women writers interested in household reform and opportunities for their sex. Mrs. Archibald Mackirdy laments : " It is the woman and the housewife who has to live in a home ; and only when she has dragged about from place to place, trying in vain to find a house that has conveniences necessary for comfort and economy, does she realize how impossible it is for men to plan a really perfect living house. Men indulge in all manner of freak architecture, and put a lot of money into foolish ornamentation."

Miss Josephine P. Knowles, seeking remedies for the purposeless lives of unmarried daughters, suggest architecture as " a new and virgin field for clever girls." She considers the profession teems with possibilities, and that women architects will earn the lifelong gratitude of their sex. One of the reforms she considers a woman would institute concerns the installation of a range on the plan adopted on the Continent, namely, one in the middle of the room, with pipe and chimney below the floor. Another reform to which she alludes concerns the insistent demand of housewives that water-pipes be efficiently protected from the frost.

Since inquiry elicits the fact that the Royal Institute of British Architects numbers two lady associates and one lady licentiate, and that there is nothing to prevent them from becoming Fellows if properly qualified, two noteworthy things become obvious :—

(1) There *are* Women in the Profession.

(2) The Societies recognize them.

The schools of the Royal Academy of Arts are open to women in architecture ; likewise the Royal College of Arts, South Kensington, admits them. The University of London recently arranged a delightful programme of lectures on the History of Architecture, which set many women thinking of the wonderful possibilities of this art. King's College for Women does not this year include architecture as a career for women in its syllabus.

But although women have chances of training, they have not equal opportunities with men. Notably, the by-laws of a very important association do not allow for admission of women to membership, namely, the Architectural Association, Westminster.

There is no short cut to an architect's career ; it means a severe preliminary training and a costly one. Preparation should be begun at an early age, and so a taste for drawing is more or less essential.

A well-known Plymouth architect gives it as his opinion that boys cannot start too young, and the advice he gives on their training applies equally to girls.

Any girl taking up such a profession as architecture ought to think very seriously before incurring the heavy expense her apprenticeship necessitates.

She must remember that the profession is already overcrowded. That at present few, if any, architects will take a woman as articled pupil, although girls are employed in tracing offices.

Several architects admit there is much in the profession well suited and attractive to women, but they have unanimously expressed their conviction that the climbing of ladders and scaffolding, inspecting the work in progress, is an insurmountable barrier. They would probably be good at the domestic side of house-planning ; and since women possess an innate sense of art, they could advise decorators, etc., successfully. " Note for example," he added, " how every woman's paper has a lady correspondent who cheerfully advises as to the interior treatment of rooms she has never even *seen*. This would be *quite* beyond a mere man."

On the whole, men are inclined to believe women's scope would lie more in the decorative scheme of house planning than any other branch.

Reviewing the situation as a whole, there does not at present seem great opportunities for fully-fledged women architects. There are, however, every possible openings for well-trained and competent girls to control and work drawing offices.

A women architect's reply to the question, " Why are there so few women architects ? " is practical and logical. " The reason why so few women take up the profession is probably the expensive training, and the influence necessary to get on. Those women who have the money and the influence mostly do not need to earn a living."

# A Workman's Cottage for £150.

*By* FRANK H. HEAVEN, A.R.I.B.A., *Student S.A.*

Much speculation is rife as to the possibility of building a cottage suitable for a working man and a moderate-sized family, for the modest sum of £150. Many words have been said for and against the possibility of doing so. I should like to add a few more words as my opinion to the many which have gone before.

To accommodate a working man and his family, the house must be of a good size, and contain a large living-room, a place for washing up and doing the dirty household work, together with a place for storing the food of the family, a coal store, and a w.c. close to the house, and at least three bedrooms of a convenient size, and if possible a bathroom. All working men are not colliers, and cannot look forward to the future when baths will be provided for them at their work, so provision must be made for the ablutions of the man and his family at home.

Perhaps the three facts that weigh heaviest in counting the cost of a house are: the rate of interest at which money can be borrowed, for, usually, the working man has only a part of the purchase price at hand; the cost of the land, whether freehold or leasehold; and the cost of materials.

A cheaper rate of interest for the borrowing of money would go far to ameliorate the present overcrowding, so would a reduction in the cost of land, especially in ground rent, which is a permanent charge upon the house, even after the purchase price has been cleared.

Any change in these two latter, however, seems to be far distant, and can only be effected by the State or the municipal authorities subsidizing the working man in the matter of lending money at a cheap rate for the purpose of building his house; or by State or municipal bodies purchasing land and then leasing it at a reduced rental to prospective building owners; but both these methods are tainted with the principle of the community helping the individual, so the only way left into which we can look for any appreciable saving is the cost of the materials for the building of the house.

Many methods have been put forward towards this end, but none have been accepted in any general manner, and all are made by way of experiment.

One method I should like to call the attention of readers to is of recent invention, and is known as reinforced brickwork; that is, the walls are made of bricks of a special design, thin, but equally as weather-resisting as the ordinary brick, and reinforced to resist the stresses and strains brought upon the walls from the floors, roofs, and other superimposed weights, by means of iron rods placed in such positions as to best take and successfully resist these strains, and making such thin walls as strong as thicker bricks or stone walls, but at less than half the cost.

The author has prepared a design for a cottage, suitable for a working man and his family, containing, as he believes, all the accommodation necessary, as follows :—

A living room, 14 ft. 11 in. by 13 ft. 4 in. to face of fire breasts.

A kitchen, 13 ft. 4 in. by 6 ft. 8 in. to face of fire breasts, and containing a fire stove, copper, gas stove, and sink.

A larder, 6 ft. by 3 ft. 9 in.

A coal shed and a w.c., each 4 ft. 11 in. by 2 ft. 9 in.

Front and back entrance lobbies on ground floor ; and

Three bedrooms, each with a fireplace, measuring 13 ft. 4 in. by 9 ft., 10 ft. 1 in. by 11 ft. 11 in., and 10 ft. 1 in. by 11 ft. 11 in. respectively ; and

A bathroom 6 ft. 0½ in. by 5 ft. 9 in., containing a full-size bath and hand basin.

All contained under one square roof.

The construction is sound and on economic but sanitary principles.

The floors are of 6 in. cement concrete, with 1¼ in. grooved and tongued floorboards on pitch and tar in living-rooms, and 6 in. by 6 in. quarries in lobbies and kitchens, etc. ; the out offices have floated cement concrete floors. The upper floors have 1¼ in. grooved and tongued boards on joists.

The walls are of hollow construction, faced with ¾ in. waterproofed rough cast externally, and cement plastered internally.

The roofs are tiled with patent weather-proof interlocking tiles and well over-hung walls.

A house containing the above accommodation, and constructed as indicated, would be built for £147, a saving of 20 per cent. on the cost of 9 in. brick walling, 4½ in. brick partitions, and slate or tiled roofs.

Such a house could reasonably be let for 5*s*. per week, and secure a fair return on the money, as will be seen from the following particulars :—

| | *£* | *s.* | *d.* |
|---|---|---|---|
| Average cost per annum for interest and repayment of capital : Interest on £150 at 5 per cent. ; a sinking fund of £2 10*s*. per annum invested at 5 per cent. for 60 years .. .. .. .. .. | 5 | 6 | 8 |
| Ground rent .. .. .. .. .. .. .. | 1 | 10 | 0 |
| Rates at 11*s*. in the £ on £5 15*s*. rateable value .. .. | 3 | 3 | 3 |
| Water rent .. .. .. .. .. .. .. | 0 | 9 | 8 |
| Fire Insurance, £150 at 1*s*. 6*d*. per cent. .. .. .. | 0 | 2 | 3 |
| Repairs at 1¼ per cent. on £150 .. .. .. .. | 1 | 17 | 6 |
| | £12 | 9 | 4 |
| A rent of 5*s*. per week brings in .. .. .. .. | 13 | 0 | 0 |

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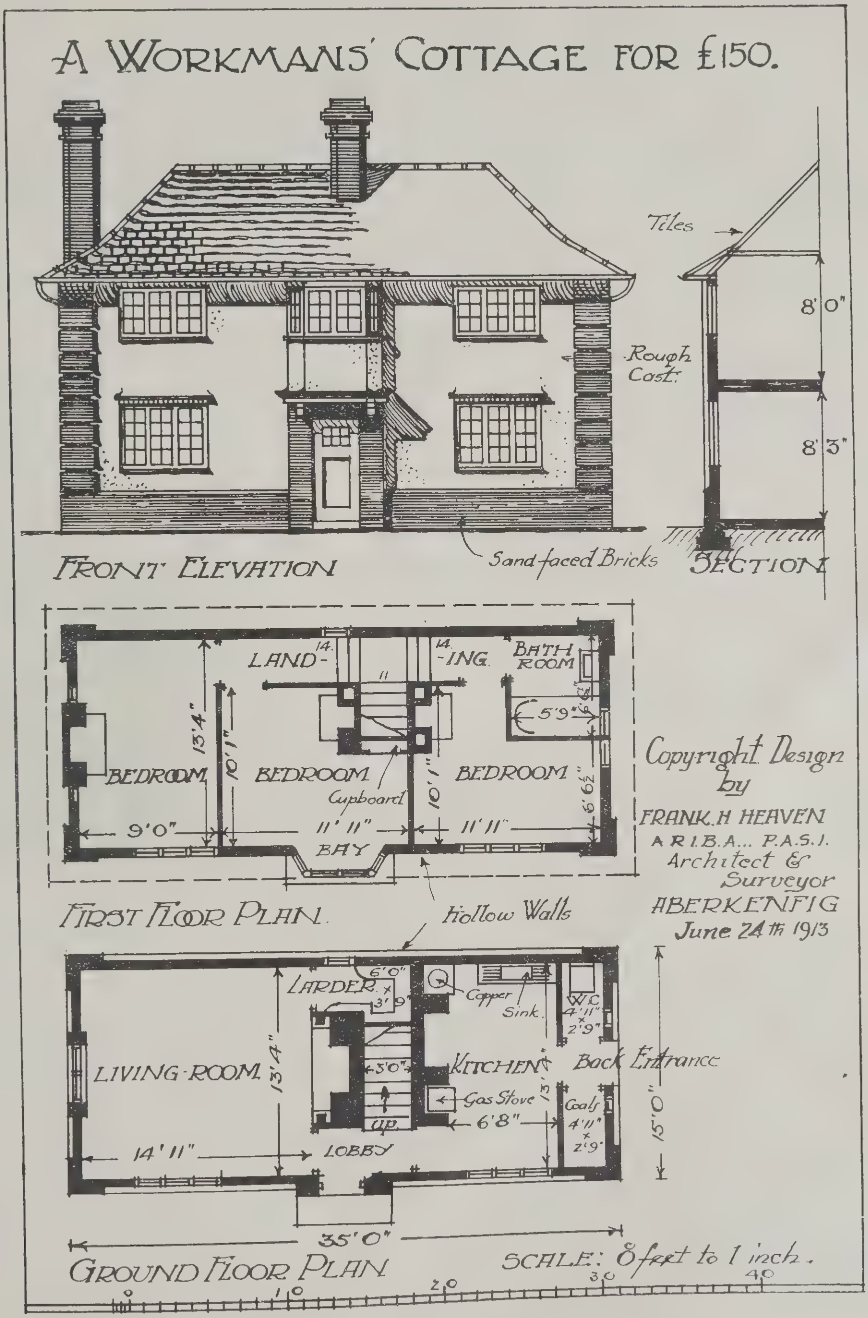
*From the "Glamorgan Gazette," July 4th,* 1913.



A WORKMANS' COTTAGE FOR £150.

Copyright Design
by
FRANK. H HEAVEN
A.R.I.B.A... P.A.S.I.
Architect &
Surveyor
ABERKENFIG
June 24th 1913

# Correspondence.

To the Editor of "The Journal of The Society of Architects."

## Hot Water and Domestic Supply Services.

SIR,—Thank you for your kindness in sending copy of your July *Journal* containing my letter of the 23rd, ult.

It may interest you to know that the Chief Industrial Commissioner, Sir G. R. Askwith, K.C.B., has now convened a joint Conference of all the parties interested for the purpose of considering questions of demarcation between the work of plumbers and heating and domestic engineers, and that this Conference will be held at Westminster on the 29th inst.

Yours faithfully,
H. B. WATT,
*Secretary*,
National Association of Master Heating and Domestic Engineers.

12, Great James Street,
Bedford Row, London, W.C.
*July 15th*, 1913.

## What's in a Name?

SIR,—With reference to your article in the July *Journal*, "What's in a name?" I enclose herewith a Memorandum Heading on somewhat similar lines, which may perhaps be of use to you.*

Yours faithfully,
WM. ILLINGWORTH, M.S.A.

Bradford, *July 3rd*, 1913.

*[In this case the person concerned describes himself as a Surveyor, Mortgage and Insurance Broker, Carver and Gilder and Fine Art Dealer, etc.—ED.]

## The £150 Cottage.

SIR,—I note in the July issue of the *Journal*, an article by Miss Annie Hall, M.S.A., in which she says that "The much-vaunted £150 cottage is not now commercially possible, save in very rare and exceptional circumstances."

I should like to call Miss Hall's and your readers' attention to an article in the *Glamorgan Gazette*, for July 4th, enclosed herewith,* and to venture the opinion that Miss Hall is wrong in her assertion.

I quite agree with Miss Hall, however, when she says "A cheap cottage is not necessarily an ugly one," and that "Excellence of plan and beauty of design depend far more on the skill of the designer than on the cost," and would further add that the chief cause, in my opinion, of the inability to obtain cheap cottages for the working classes, is due to the apathy of the Architectural profession to the problem, due no doubt to the manner in which "Builders" are engaged to design and build cottages, the Architect being ignored altogether in most cases.

I may also add that I have a design for a block of four houses in hand, which provides for a living room 15 ft. 0 in. by 16 ft. 0 in., a scullery 8 ft. 6 in. by 6 ft. 0 in., a coals and w.c., each 6 ft. 0 in. by 3 ft. 0 in., and a larder 9 ft. 0 in. by 3 ft. 0 in., on ground floor and three bedrooms measuring 12 ft. 0 in. by 9 ft. 0 in. each, and a bathroom 6 ft. 0 in. by 6 ft. 0 in. on the first floor, estimated to cost £450 for the four.

39, Coronation Street, Aberkenfig,
*July 8th*, 1913.

FRANK H. HEAVEN, A.R.I.B.A., P.A.S.I.,
Student of the S.A.

*[See page 395.—ED.]

# Mainly about Members.

We regret to announce the death of Mr. G. T. Howell, of South Norwood, who joined the Society in 1895, being then in practice in Sunderland. He was articled to a firm of Architects in London upwards of 50 years ago, and during his long professional career had carried out many commissions, chiefly of a domestic and business character, in various parts of the country.

The Portsmouth Town Council have appointed Mr. A. E. Cogswell as architect of the proposed new School in Meon Road.

Tenders are invited for important alterations and additions to Carlow Cathedral, in accordance with the designs of Mr. Anthony Scott, of Upper Sackville Street, Dublin.

Sidmouth Urban District Council are considering plans, which have been prepared by Mr. R. W. Sampson, of that town, for a housing scheme upon which the estimated expenditure is £11,300.

The new Central Building of the Police Orphanage at Redhill, Surrey. built at a cost of over £5,000, was opened recently by H.R.H. Princess Alexander of Teck; the building was designed and carried out under the superintendence of Mr. J. Augustus Souttar, architect, 52, Bishopsgate, E.C.

The Ven. Archdeacon Madden has dedicated at St. Philip's Church, Southport, the new Choir Stalls and Prayer Desks. The work has been designed by Mr. Goodwin S. Packer, architect, Southport, and has been executed in Austrian oak by Messrs. Harry Hems & Sons, of Exeter.

Foundation stones of the new Headquarters of the National Naval Cadet Corps in Wandsworth Road, were recently laid. The new building, which is being erected on a freehold site opposite Thorncroft Road, at an inclusive cost of £10,000, is to contain a drill hall, workshops, and recreation rooms. Mr. T. Marcus Houghton is the architect.

# Practice for Disposal.

The Executors of a member recently deceased are desirous of meeting with an Architect who would take over the Chambers and effects at a valuation. The Offices are conveniently situated in London. The Secretary will be glad to place any member in communication with the Executors.

# Light and Illumination.

*The Illuminating Engineer* in making a few general recommendations on lighting points out that the eye needs a steady light, that glare is to be avoided and that the aim of distribution of light should be even illumination. The following are suggested as some simple rules of good lighting :—

DON'T WORK IN A FLICKERING LIGHT.—An unsteady, flickering illumination is extremely trying to the eyes.

DON'T EXPOSE THE EYES TO UNSHADED LIGHTS IN THE DIRECT RANGE OF VISION.—Glare from brilliant unscreened sources of light is prejudicial to eyesight, and prevents you from getting the best results from the illumination provided. Lamps should preferably be placed fairly high up in a room out of the direct range of light. If local lights, low down and near to the eyes of the worker, are used, they should be covered by a suitable opaque shade. Do not read facing the light.

DON'T JUDGE ILLUMINATION BY THE BRIGHTNESS OF THE LAMPS.—Do not think because a lamp looks glaring and brilliant that it is giving you a good light. It may be merely giving too much light in the wrong place. On the other hand, a well-shaded lamp may look dim *because* it is well shaded, and may still be giving a first-class light to work by.

AVOID EXCESSIVE CONTRASTS.—If you use a table lamp to provide a strong local illumination, do not leave the rest of the room in complete darkness. Provide a moderate general illumination.

USE THE RIGHT TYPE OF GLOBE, SHADE, OR REFLECTOR.—Some forms of globes and reflectors are intended to diffuse the light evenly in all directions ; others concentrate the light mainly in one particular direction. See that you get the kind of shade which the local conditions demand. Avoid very shallow reflectors, such as only cover part of the lamp.

MAKE SURE THAT THE ILLUMINATION IS SUFFICIENT.—Proper illumination should be provided on the spot where work is actually carried on. 2-3 foot-candles is usually enough to read by. More is needed for special fine work, and when the materials to be illuminated are dark in colour and reflect little light. Rooms with dark walls and ceiling require a greater illumination than those in which the surroundings are light in tint.

KEEP LAMPS, GLOBES, AND REFLECTORS CLEAN.—Accumulations of dirt on lamps, chimneys, globes, etc., absorb and waste a great deal of light.

MAKE SURE THAT LAMPS ARE IN THE RIGHT POSITION.—When selecting the positions for sources of light, consider carefully what purpose they are to serve, and remember the motto, " Light on the object, not in the eye." See that the light comes from the best direction, and that it does not give rise to inconvenient shadows.

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THE
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*The Society is not, as a body, responsible for the opinions expressed by individual authors and speakers.*

## Impressions from the Paris Salons.

The modern attitude towards Art in Paris may be judged by a study of the Spring and Autumn exhibits, the three most important now open, to give them their official order of standing are :—

(1) Le Salon de la Société des Artistes Français.

(2) Le Salon de la Société Nationale des Beaux-Arts.

(3) Le Salon de la Société des Artistes Indépendants.

The Salon des Artistes Français gives this year its 131st Salon, which still holds its own with the public as being the most important exhibition of the year.

This Salon is the chief one for architectural exhibits, a part never much frequented by the public, but nevertheless important in several respects ; but does not yet show much progress in originality. Architecture pure and simple is not so emotional as painting and in consequence is more conservative. Architecture, freed from engineering and freed from decorative schemes moves extremely slowly ; its last tendency seems to be in the direction of conceiving the building in its entirety as a piece of sculpture ; that is to say, its composition is conceived abstractly and not in terms of joints and materials.

Most of the interesting architectural exhibits are studies of the Ecole des Beaux-Arts type. Though there are concours offered by the Institut de France, such as the Grand Prix de Rome and the Concours Achille Leclère, no designs for the school competitions except the Concours Chenavard are admitted.

Besides the usual architectural exhibit this year a special room is given to " Rome Antique," which contains a huge model of the whole of the most important part of

Rome at the middle of the fourth century, when it attained to its greatest monumental aspect. This is the work of M. Paul Bigot, architecte, Ancien pensionnaire de l'Académie de France à Rome, who spent ten years on this particular work, which measures 10½ by 6½ metres, and roughly covers an area of 47 square metres, and is made to a scale of 2½ mm. to a metre, that is, 1-400th of the actual size.

This model, which is beautifully made in plaster, has now been acquired by the State of France and will be kept at the Sorbonne, for which position it will probably cast in bronze.

At the time of the Congress of Architects at Rome this was much appreciated by the English, and attempts were made to raise the necessary funds for a replica for England.

Such a work most certainly ought to be acquired either by the profession or by the State. A bronze model would cost about 125,000 fr., or £5,000, which would be a permanent thing, but a plaster replica could be obtained for considerably less than half this price.

The Salon des Beaux-Arts, also in the Grand Palais, shows this year 2,724 exhibits, and, apart from the architecture, which is mostly sent to the Artistes Français, this exhibition is the most important and typical of the modern movement.

The conclusions to be drawn from these Salons are :—

(1) That artists are concerned with artistic ideas admitting no arbitrary standard of correctness, and that they are not interested in encroaching upon the realms of literature.

(2) Art is becoming less academic and more individualistic.

(3) There is a tendency for subjective ideas to be represented graphically.

(4) Architecture tends towards being conceived abstractly for the sake of a composition in itself.

(5) Painting and sculpture become more and more decorative, with less photographic interpretation of Nature.

(6) There are evident signs of renewed interests in the crafts and designs for objets d'arts.

(7) Statuary is being treated in a larger way, with more simple technique.

(8) That the great feature in the modern movement of painting is the portrayal of light. Pictures have fresher tints, and a powerful use is being made of complementary colours.

(9) That art is more universally alive now than ever before in the world's history.

H. Bartle Cox, A.R.I.B.A., in the *A.A. Journal.*

# Architecture as it affects the Public.

Mr. G. Sydney Jones, A.R.I.B.A., the President of the Institute of Architects of New South Wales, in his inaugural address, refers chiefly to two important matters, he urges the establishment of a School of Architecture, and enquires what architects are doing to improve the taste of the public for beautiful works of architecture.

As the years go by, he says, the public looks to the work of architects with an increasing interest, and it also depends upon architects for advice on matters of importance, on new ideas and construction, and on the trend of architectural thought as it affects the welfare and enlightenment of the people of Australia. I think, therefore, it is well that at least once in the year the public should be made aware of the architectural questions which vitally concern them ; and I propose to refer to several such questions.

Firstly, as to the Federal Capital City. I had the privilege, as your representative, of attending the function lately held at Canberra, when the three foundation stones of the Commencement Column were laid. It was my first visit to the site of the future City, and I confess to having been charmed by it. An opportunity is there, which all loyal Australians hope will not be lost, to build up a City worthy of Australia's destiny.

## SHOULD ARCHITECTS ADVERTISE.

Another subject in which the public are sometimes interested is the practice of putting up notice boards on which is written, in large letters, the names of the architect and the builder, as well as other matter concerning the structure and the owner's intention regarding it. Although it has become a common practice amongst us, I personally have never been in favour of what, to my mind, is a rather cheap form of advertisement ; but I can also see that it has its advantages by helping to hold the interest of the public in our work, and this, in itself, is a good thing, because the more the public know about our work the more likely are they to get to know the difference between good design and bad design, and the sooner they know that the better for architects and for architecture.

I had, however, far rather that the City Council would make it compulsory that the names of the architect and the builder should in the public interest be recorded permanently by being cut in the stone at the base of the building, thereby intimating to all who wish to know it who is responsible for the design and the erection of the structure. It is done in other parts of the world much to the public advantage, and I think it would be well to make it the practice in Australia.

## A MINISTER OF FINE ARTS.

Lord Chelmsford, lately Governor of this State, echoed the opinion of all of us when, on opening, about twelve months ago, a Town Hall erected in one of our country towns, he said, " A fine building is the property of everyone, and every man in the street can enjoy it—when people spend large sums of money on beautiful public buildings they are not acting as dilettante artists, but as shrewd business men."

Following up the subject, one of Sydney's daily papers published a leader, in which it was rightly stated that " The architecture of a city is *the city* and it is the duty of the authorities, civic or governmental, to see that the City is not degraded by a low standard in either public or private buildings." There is some hope for the architecture of our country when those in high positions of State and when the Press give forth opinions such as these.

Now, there are only two means by which the architecture of a country can be satisfactorily controlled and directed. The first is by the establishment by the Government of a *Department of Fine Arts*. The second is by the appointment by the Municipal Councils of a *Board to control civic art*. The establishment of a Department of Fine Arts, such as has been in existence for many years in France, even though its officialism may produce, as it has done in France, a too prominent uniformity in architectural design, is possibly the better means of the two, but the utilitarianism of nearly all, but fortunately not quite all, of the members of every Government which comes into power in this State, gives one faint hope from that quarter. This being so, the appointment by the City Council of Sydney, as a start, of a board to control Civic Art is in my opinion within the bounds of reasonable possibility, and I hope the Lord Mayor will see the advantage which would be gained to the citizens by the work of such a Board which would, I suggest, be independent of, but responsible to the City Council. No harm could come from such a Board properly appointed and constituted, and the gain to the City as a whole would soon be apparent to the citizens. I could at this moment name at least six men in the City of Sydney whose knowledge of Civic Art would entitle them to consideration as members of such a Board—and there are others.

### A Registration Act Wanted.

The act to regulate the height of buildings in the metropolitan district—known generally as the " Sky Scraper Act "—is now in force, for better or for worse, so far as architecture is concerned. I do not know what are the opinions of individual members as to the value of the measure, nor that of the Institute as a whole, because no resolution has been passed concerning it ; but I think it can at least be recorded that it is satisfactory to the Institute, as a body of Architects, that some interest is being taken by the present Government in matters architectural which affect the public, and one dares to hope that this measure is a foretaste of further interest to be exhibited in the near future, especially in regard to the long looked for Amended Building Act, and the Act for the Registration of Architects.

# Effects of Coal Smoke on the Stonework of Exeter Cathedral.

Mr. F. Southerden, B.Sc., F.I.C., in the course of a paper read before the Royal Sanitary Institute Congress, at Exeter, says that different kinds of stone have been employed at different periods for the external fabric of Exeter Cathedral. For example, the Norman work, such as the Towers, Choir, and Lady Chapel, is of Salcombe stone from a quarry at Salcombe Regis, Devon, which has long since been worked out, but the later portions (Nave and West Screen) are of soft Beer stone, whilst Portland and Doulting stone, and latterly Ketton stone have been used for restorative work. These stones differ much in qualities and texture, but agree essentially in chemical composition ; they are all limestones, and as such are especially sensitive to the dissolving and disintegrating action of acids.

The extreme blackness of the lower portions of Exeter Cathedral and the deplorable decay (more particularly of the Beer stone) which has rendered costly restorative work, not only desirable, but imperatively necessary, suggested that probably the coal smoke of Exeter has played a not unimportant part in the work of disintegration, more particularly in view of the comparatively large, though very local, pollution of the atmosphere by smoke, already recorded. Experiments were first made to ascertain the cause of blackness. This is chiefly observable on the lower parts of the building, and especially on the north face, but a closer inspection has shown that even the upper parts of the towers, where sheltered from the action of wind and rain, have become equally black, and that the apparently erratic (though highly effective) distribution of clean areas over the otherwise dark surface may in many cases be readily accounted for by obvious local washing or by prevalent wind eddies determined by the rich irregularity of the design ; sometimes also it is due to the scaling of the blackened surface layer to be referred to later. The blackening has been ascribed locally to various causes, such as the growth of vegetation, the deposition of soot, and some inherent weathering quality in the stone. Chemical examination has, however, definitely settled the point, having shown that the blackened particles of stone are coated with a thin film of soot, and it has even been possible to extract a small amount of tar from the material. This finding has been confirmed by microscopic examination and by biological tests carried out by Mr. J. L. Sager.

The establishing of this point led to systematic determinations of sulphate in the stone (which, in its original state, is free from sulphur), in order to get some idea of the extent to which the material had been attacked by the sulphur acids present in the air. The plan adopted was to rasp off successive ($\frac{1}{16}$—$\frac{1}{8}$ inch) layers with a coarse file and determine the sulphate separately in each, the first layer removed being always of sufficient thickness to contain the whole of the discoloured material.

Some of the samples are of stone in which the black layer formed an integral part of the block, being only removed by rasping, but others are of material which has scaled off from the main block, so as to be easily separated in the piece; in these latter instances the whole (about one-third inch in thickness) was powdered and analysed. In all the samples, the percentage of insoluble matter is higher in the external layer than in the interior of the mass; and this would be expected seeing that calcium sulphate is somewhat soluble in water, and hence would be slowly removed by rain. The higher proportion of iron in the outer layer is probably accounted for in the same manner, although it may be due, to some extent, to iron present in the adhering soot. The sulphate in some cases penetrates considerably into the material, the distance increasing with the porosity of the stone, and, of course, with the increasing accumulation in the outer layer. Up to a certain fairly high proportion of sulphate the external layer appears to remain intact, but beyond this the outer layer scales off, owing probably to expansion accompanying slow crystallization. An alternative hypothesis should, however, be mentioned, viz., that the high proportion of sulphate is an effect and not a cause of scaling. For, supposing that the loosely adhering scale were to remain in position for a prolonged period, the inner as well as the outer face would be exposed to air, and sulphate formation would proceed more rapidly. This undoubtedly occurs, but to what extent has not yet been ascertained. The exact conditions which lead to scaling are possibly not simple, but the extent of sulphate formation seems to be an important factor, and the destructive influence of sulphuric acid is therefore doubly important, for in the more sheltered situations it leads to disintegration by scaling, and in exposed positions calcium sulphate is formed and dissolved away, thus hastening the destruction brought about by more natural agencies, such as frost, wind, and rain.

In view of the fact that the stone replaced in restoration is chiefly the soft Beer stone used in the more modern portions of the fabric, whilst the older work of Salcombe stone remains comparatively sound, it was decided to compare the resistive qualities toward acid fumes of Beer and Salcombe stones with those of the Ketton stone used at the present time. Three similar and typical blocks (3 by 3 by 2 inches) were accordingly prepared and placed under a large glass bell, which contained also a jar partially filled with a solution of sulphurous acid. The blocks were symmetrically supported, each in its bedding plane, with the jar centrally below, and after four weeks, during which time the cover was occasionally removed for a few hours and the solution resaturated with sulphur dioxide, the blocks were exposed to the ordinary atmosphere for six days. Then one-eighth inch was removed from similarly disposed vertical surfaces, the powdered material was oxydized with bromine water (to convert sulphite into sulphate), and the sulphate was determined.

Experience has shown the superiority of Salcombe stone over Beer stone, and this is fully supported by the above test; but the fact that Ketton stone is attacked by acid with great ease must be considered in conjunction with its hardness and uniformity, in which respects it is certainly superior even to the Salcombe stone. In practice, the chemical properties of the stone cannot be dealt with apart from its behaviour under mechanical tests, but at the same time the above result must be regarded as significant. It is interesting to note that in spite of the very appreciable extent to which the samples were attacked, no change was apparent to the eye, even with the aid of a lens. To the chemist, no limestone can be regarded as an ideal material for building purposes in a smoky town; but the architect has to take a broader view, and in the case under consideration in particular, the choice of a suitable stone is narrowed by the necessity for the new work to harmonize as far as possible with that already standing.

## Architects' Fees.

Although architects' fees in Great Britain are on the whole lower than in other countries it may be inferred from what the *Builder* writes on the subject that there is no great disposition at the present time to alter them. There are two points, however, about this general fee of five per cent. on cost that will bear some examination. The first is, does not this rate in the case of a simple class of buildings when on a large scale, and therefore expensive, deprive architects of much of their legitimate work. There are constant complaints in the technical press that surveyors and builders are encroaching on the domain of the architect by preparing designs of houses for clients and building them as well; and this they can only do when the design is of a simple character. Now, if for such a building an architect charged only three per cent. instead of five, is it not likely that a client would go to him for the design instead of to the builder? This fact seems to have been recognized in Germany where rates are somewhat elaborately graduated for grades of buildings, the lowest rate being 2 per cent., applied to large plain buildings, and the highest 11 per cent. for highly decorative work. Rates for each class vary likewise with total cost, being of course high for work of small cost and low for work of high cost. The scales seem so reasonable that we give them in detail. For class I., embracing plain buildings, such as factories, from 2 to 5 per cent. varying inversely with cost, the highest rate being for structures costing £300 and less, the lowest for structures costing £30,000 and upwards. For class II., embracing accessory buildings, good middle-class dwellings and plain public buildings, from 3 to 6½ per cent. For class III., embracing a somewhat better class of buildings demanding some architectural treatment, from 4 to 8 per cent. For class IV., embracing buildings private and public of a sumptuous kind, from 5 to 9 per cent. For class V., embracing decorative work in building, or such items as altars, ornamental screens, etc., from 6 to 11 per cent. There are more detailed divisions, but those given are the broad ones. The German architect charges separately also for the cost of special superintendence and examining and checking measurements on the site, and will thus be seen to be on the whole much better paid than the British architect. As in Germany everything is carefully standardized and regulated, we may take it there is no such thing as an unauthorized architect, and the builder is not permitted to encroach on the architect's domain; that is to say, that the architect enjoys protection and can afford to be independent. He has thus had no difficulty in arranging for his guild a scale of fees above that prevailing in an unprotected country like Great Britain where, if any attempt were made at the present time to raise fees, the first effect would be to throw more work into the hands of the interloper. Hence we can understand the feeling against a change till such time as a strict registration system is secured for the profession. The second point is that it makes a natural division of work for distribution among men of varying experience and varying standing in their profession. When a uniform charge is paid for all classes of work the tendency is for the client to go to an architect of the best standing for the simplest work and likewise for the architect to accept it. When there is a graduated charge the tendency must obviously be for an architect as he rises in his profession to secure the more remunerative work and leave the less for his junior; the client will also be less disposed to take unimportant work to a man who from his standing may be assumed to be engaged upon the more remunerative types of design. The profession will thus be automatically divided up into sections more or less representative of the cadre of a graded service, and fewer will be left out in the cold than at present. It will be seen that the German scale postulates both a lower and a higher rate of charges than the uniform British rate, so that it just meets the requirements of juniors and seniors in an equitable way; and it needs only the natural working of a strict ethical code in the profession to bring about a fair division of work. But this in its turn postulates the elimination from its ranks of all who are not architects; and when this is done the difficulty will disappear of having a scale of charges suitable to the varying grades. As it now stands the scale is too high for juniors and too low for seniors.—*Indian Engineering.*

# The Atelier and the Central School.

Mr. A. R. Jemmett, in an article published in *The Builder*, of August 1st, refers to some of the misunderstandings which have arisen regarding the position and functions of an Atelier, and to the possibility of some misconception arising from Mr. Blomfield's observation on the subject at the A.A. Dinner, the gist of which was that "the atelier without the final school, or the final school without the atelier, was merely a cart without a horse."

Although metaphors must not be taken too literally, there does seem a possibility that this one may be misinterpreted to the detriment of the atelier in a way not intended by Mr. Blomfield, for it appears to put the school and the atelier on a level in this respect, and to suggest that either is useless without the other. That this is not Mr. Blomfield's reasoned opinion is evident from the general tenor of his observations, but the trouble is that apt illustrations conveying a half-truth are often remembered when elaborate explanations of the whole truth are forgotten.

How far, then, does this illustration apply? It has generally been understood, says Mr. Jemmett, that in Paris the actual designing and the actual teaching of the art of architecture is carried on in the ateliers and not in the central school; that the function of the school is not to teach but to encourage the teaching; "to bring together and put to fruitful competition" the work done in the various ateliers. It is in the atelier, not in the school, that the student learns the principles of design, that the lamp of art is kept burning, and the torch handed on from generation to generation. Although the high state of efficiency of the ateliers is no doubt due, to some considerable extent, to the encouragement of the school, neither their existence nor their essential qualities appear to depend upon it. Were the Ecole des Beaux-Arts to be closed to-morrow architecture would still have to be taught, so it is permissible to suppose that most of the ateliers would still be left. Possibly they might languish to some extent, but they would not die. The art of design could still be studied, the same principles and traditions could still be maintained; the lamp could still be kept burning—not quite so brightly, perhaps—but it could still be kept alight.

But if, on the other hand, all the ateliers were closed to-morrow what would be the position of the Ecole des Beaux Arts? Could it continue to exist as a living and growing force? Or does its very existence, or at any rate its vitality and its essential qualities, depend on the existence of the ateliers? Without them it would seem to lose its *raison d'être;* there would be nothing left to put to fruitful competition. It might then perhaps be true that it would lose all motive power and become "merely a cart without a horse"—incapable of progress, but not incapable of blocking the road. Indeed, Mr. Blomfield might well have likened the Ecole des Beaux-Arts to the chariot, and the ateliers of Paris to the eager and well-trained team of horses which have drawn it thus far on its triumphal progress.

What, again, would be the position of the Ecole des Beaux-Arts if the theory of architectural expression died out in the ateliers? If the forms and features of one or more of the traditional styles continued to be studied, but not the theory whereby the features of any style can be so employed as to produce architecture expressing distinct ideas. If generally accepted principles were thrown to the winds and each atelier went its own way and became a law unto itself, what would be the position of the central school? What would be its function, and what its special value? Could it put to *fruitful* competition designs which had little or nothing in common, which might be utterly opposed in principle or entirely different in aim or intention? Could it compare designs that were not comparable, or determine which design best expressed the given idea when none of them make any attempt to express it?

Would it be even possible to form a jury of the patrons of the various ateliers unless these patrons held the same ideas in common and were all agreed on elementary principles? In short, could the Ecole des Beaux-Arts fulfil any serviceable function if there were no generally recognized standard of criticism and no definite object towards which all the ateliers were striving in common? Or, to adapt Mr. Blomfield's metaphor, would the cart make much progress if the horses pulled in different directions? It would seem, then, that the very existence of the central school depends upon the ateliers, and its usefulness upon the unity of purpose which animates them, but it does not appear that either the existence of the atelier, or the greater part of their utility, depends upon the central school.

At any rate, the experience of the last few months, if so short an experience can be taken to prove anything, certainly tends to prove that a single atelier can exist in this country, can study the art of composition as taught in France, and can show every sign of vitality and progress without the encouragement of a State school. The absence of other ateliers working on the same lines, and of a centre to which they can all compete, is no doubt a drawback, but this had been foreseen and efforts made to minimise it. It was obviously impossible—even if it had been advisable—to create a complete State institution at a blow; but it was not impossible to create an atelier with such modifications in its organization as it was hoped would to some extent lessen the disadvantages under which it might labour, until such time as a complete organization could be evolved in harmony with our national requirements.

By the formation of a jury a centre has been created round which this and any other atelier eventually promoted by the Beaux-Arts Committee can be grouped. The committee and the jury form together something in the nature of the germ of a central school to which at present only one atelier is attached, but to which, in the future, any number can be attached without any change in organization. The atelier is therefore not altogether in the air or without a certain amount of encouragement and support, and is not quite in the rather hopeless position suggested by Mr. Blomfield's illustration. Even if this illustration were applicable to a completely isolated atelier, it would not be exactly applicable to this one.

What the atelier needs now is not so much the official recognition and the valuable prizes and diplomas that a State school could offer as the generous and intelligent emulation that exists between two or more similar ateliers working on the same lines and competing to the same jury. As the value of the principles and methods for which the atelier stands comes to be more generally recognized this requirement should become comparatively easy of attainment; but the creation of a central State school in any way equivalent to the Ecole des Beaux-Arts is another and far more difficult problem, for it seems to pre-suppose, amongst other things, that complete harmony between all the teaching institutions of the country which can hardly be said to exist.

It also pre-supposes that both the subject-matter now taught and the method of teaching it are the best obtainable—but are we quite sure that, at the present moment, both are the best obtainable? This seems to be the first matter to be taken in hand—we must train our team of horses to pull together before we harness them to the cart if we wish to avoid disaster, and until they are trained we have no particular use for the cart.

But, these preliminaries having been arranged, our eyes naturally turn in search of a model to that great school which has been for so many years the admiration of western civilization. Doubts, however, have been expressed—and rightly expressed—as to the wisdom of adopting foreign methods, or exactly imitating foreign institutions. They should be adapted, not adopted.

But here again there seems to be an element of danger, judging by our recent attempts to adapt the French Prix de Rome to British requirements. A perusal of Mr. Fernand Billerey's valuable letter in the *Journal* of the Institute suggests that we must be very careful how we vary methods with whose exact value and intention we may not be always, perhaps, completely acquainted, and that in this case it might be better to adopt these eliminating competitions rather than to adapt them. Evidently we cannot be too careful.

The truth seems to be that any central State school suitable to our requirements must grow up slowly and cautiously out of these requirements, and must be securely based on a foundation of logical design.

The more one considers the procedure adopted in founding the British Prix de Rome before the British students are sufficiently equipped technically to take full advantage of it and to hold their own with the Continental and American students in Rome, and the more one thinks of the present proposal to create a full-fledged central school, the more evident it becomes that there may be a danger of placing the cart before the horse, or of erecting an elaborate and imposing superstructure on foundations not yet capable of carrying it.

Let us rather, in all humility, begin by preparing the foundations. Here, at any rate, the atelier " might play a very valuable part in our system of training in architecture," and justify the " most benevolent interest," not only of Mr. Blomfield but of the whole profession. It may not cure all the ills that afflict the body architectural—as Mr. Blomfield suggests some people believe—but at any rate it offers a definite prescription for one of the worst—an evil which may be recognized eventually as the original cause of most of the others.

## The Beaux Arts System on the Pacific Coast.*

Mr. Warren Perry, Instructor of Architecture in the University of California, in a recent address to the Members of the Architectural League of the Pacific Coast at Portland, Oregon, briefly explains the three systems prevailing there in the teaching of Architecture, and draws certain conclusions therefrom.

In dealing with the work of the Ecole des Beaux Arts in Paris, the American Society of Beaux Arts, Architects and the School of Architecture at the University of California, Mr. Warren expresses the following views.

### THE ECOLE DES BEAUX ARTS, PARIS.

The Beaux Arts in Paris, is the distinguished prototype of many schools in America, and is, I think, the most efficient and, at the same time, the most elastic system in practice.

The school in the Rue Bonaparte in Paris, is only a rendezvous, and represents the theoretical part of the work. The actual study of design is carried on in a number of " ateliers," situated variously in that part of Paris lying between the Boulevard Montparnasse and the river, and presided over by the most distinguished practising architects of France.

The keynote of this situation is to me wholly logical, being based upon the covering of certain work rather than a number of years' residence. One passes entrance exams. (if he be lucky) ; these come every six months and are competitive, admitting some sixty men each time out of six hundred applicants. This sets a high standard of excellence at the very beginning, making membership therein, alone, of a distinctive value. It furthermore insures a degree of proficiency in fundamental subjects, principally—and I do not hesitate in so saying—descriptive geometry.

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* From a report in the *Journal of the American Institute of Architects.*

Success in the entrance exams of l'Ecole places one in the " second class " where, if he wish, he may do " second-class projets " up to his fateful thirtieth birthday—on which date he must leave, whatever his status. He need render but one " projet " a year to remain on the rolls, that is all. If, however, as is usually the case, he desires to advance, there are approximately two years of drawing, perspective, stereotomy, higher mathematics, and construction, besides six values in architecture between him and the coveted " first class " from which, in the course of time, after gaining ten values in architecture, he is privileged to do his " diplôme " or thesis.

But see what freedom this leaves the man ! He may work in an office, earning thereby the money to continue four months more at school—he may travel, if commanding the means, almost whenever the mood takes him. He is at complete liberty to establish his own scheme of life ; he is upon his own responsibility from the very first, for, saving perhaps in the atelier, the school is the most impersonal organization in the world. A great school, deeper seated than in the personnel of its staff, its sound organization has brought it down to us from the days of Louis the Fourteenth, majestically surviving all the fads and caprices that every few years seem to change the standard aspect of its work. It is a mighty institution. If you do not believe it look at the last thirty years of American architecture.

## The American Society of Beaux Arts Architects.

The American Society of Beaux Arts Architects is based on the Paris school, with this great difference, that we, on the Pacific Coast, are as far again from New York as New York is from Paris. Imagine men in New York rendering problems in Paris ! You who have worked in the Ecole des Beaux Arts remember the few sets of drawings, which represent the schools at Lille, Marseilles and Lyons, and how " out of things " they seemed, developed, as they are, only a day's journey from the centre, and that despite the fact that their " patrons " are Paris men. Which brings me naturally to the thing that I feel most deeply in all this educational work—that teaching must be personal ; that the teacher must give of himself to the men under him ; it cannot be conducted at arm's length or, what is worse, at continent's breadth.

We make use, at the University of California, of as many of the Beaux Arts Society programmes as we can fit into our calendar, but during the last year, especially, many of them have been rather poor—ambiguous in language, and replete with such easily foreseen faults as requiring drawings at scales too large for the paper demanded All this could have been averted, or at least readily corrected had the headquarters been in San Francisco instead of New York.

I do not mean to attack the Beaux Arts Society—its work is excellent, and it will continue, I hope, to prosper, but it benefits most the region immediately around New York, which, of course,was the original intention. I maintain that it is for us a little too much of a "correspondence school," and with profuse apologies where due, I insist that whatever may be true of other lines of work, art and architecture in particular cannot be taught through the mails!

### UNIVERSITY OF CALIFORNIA.

At the University of California, we have a collegiate school of architecture, which has been built in the course of a decade from out of rather hostile material, a flourishing and enthusiastic body of some fifty-odd students, housed in an interesting building, that is at once their workshop and their club.

The students do not begin work actively in architecture until their third college year, it being deemed necessary for them to become firmly established on a collegiate basis first, both in general subjects and in those which serve directly as a foundation for their future work in architecture.

Once in "The Ark" as it is called, they are required to do a given number of projets per year, usually five, with interpolated esquisses, carrying on simultaneously their work in other departments of the University, such as engineering and language. They are given grades upon their projets, which are also exhibited in order of excellence, and, as in other University work, these grades are averaged each term, this being necessary to put the work in architecture upon a common basis with other University work.

It occurs to me to jot down here an idea on collegiate schools in architecture. I think, and our experience will somewhat bear me out, that art schools, where established in connection with academic institutions, should be put upon an independent basis *from the very first.* That is, not made to conform to the same unit as Letters, Social Science, Commerce and what not, but free to grow in their own fashion. There is something so radically different in the nature and atmosphere of the two that it is cruelty to impose rules and hours. Academic work is inherently regular; art work, essentially spasmodic—the laity can never understand this quality and call it the result of chronic procrastination; but I notice that "charettes" will happen in the best regulated schools.

### UNITY OF ACTION.

So much for the three types. Now, if you will permit me, I should like to outline a plan which is possibly not original with me, either wholly or in part, but which appeals to me as one which may be made to keep pace with coast development, insure the unified interest that forms the chief reason for the being of the Architectural League, and at the same time would bring about a closer bond between patron and student.

Why not establish at, say, four points, Seattle, Portland, San Francisco and Los Angeles, four architectural schools, these being separately maintained institutions, financially and otherwise,—these four schools forming collectively the Architectural League of the Pacific Coast, educationally speaking ?

Why not have each one of these schools composed of the ateliers in the immediate vicinity of each of the cities mentioned, each school housed in its own district and separate rooms or building, common alike to all the ateliers of the school.

If it be the tendency of collegiate schools of architecture to become pedantic and archæological—to get away from the live conditions of actual problems—it is equally, I think, the tendency of ateliers composed of men who too often have had no chance to lay out the broad lines of a general educator to become addicted to " paper architecture " and rely upon brilliancy alone, rather than upon the significance and beauty of the forms employed.

Why not aim, at least, at the best in both ?

In regard to that smallest unit of all, the " atelier," this is really the most vitally important of all ; whatever the scheme of the whole, strong ateliers, built up of enthusiastic lads, and sane, interested and interesting patrons, are the bone and sinew of the great school of art. They must be personal—man to man.

I can't pretend to teach anything to one whom I do not know, or, what is worse, who does not know and trust *me*—I find I must often hobnob with him for days or weeks even over any subject but architecture, before I can get him to show me what poetry there is in him. American lads are slow to lay bare that side of themselves. I must overcome a hundred little college sophistries—I must meet a chap considerably more than half-way, *and on ground familiar to himself*.

I have caught a boy's interest by his ambition to produce water-colors, or his interest in " mission style " furniture, or even such things as his love for horses or baseball.

I am quite sure that my choice of architecture as a profession was directly due to the construction, one summer, just ten years ago, of a massive oak table, after a design by one Will Bradley, which I found among the chaste pages of the *Ladies' Home Journal* !

It is such a vast subject, in all its phases, that one of a thousand different aspects may have attracted one into picking it for his life work.

Now, it surely is the business of him who is said to be teaching this mighty affair, to do his best. To single *that* point of view, and through *it* to reach the artistic being within to the best of his ability,—rather than try to foist a uniform and ready-made doctrine on a terrified neophyte.

# Canada's need of Beaux-Arts work.

The influence of the Ecole des Beaux Arts bids fair to dominate the world's field of architecture. Not satisfied with the wonderful progress in France, it is entering England, much to the chagrin of a large number of her prominent architects. We all know how far-reaching has been the effect of this school. The vast majority of successful designers in England and America have been tutored by her, already the American system is based directly upon the French method of architectural education. Now the well organized system of the Ecole has been started in England by the establishment of the atelier in Wells Mews which will be directed by Beaux-Arts men. Mr. Cox, of England, in drawing a parallel between a design class and an atelier, says: (1) The preparatory atelier, where projects are set by the patron or professor for the students to work out together as practice for the admission competition into the Ecole. (2) The atelier for those students who are received into the Ecole, and who render in the atelier the projects set by the professor of theory of architecture of the Ecole. It would be gratifying indeed if some of our prominent architects would grasp the needs of to-morrow and take a similar step towards bettering conditions. Since it is universally recognized as the one best method, why not establish it in our large cities at least? It means little expense, some sacrifice on the part of the men fully competent to conduct the work and a tremendous impetus to the character of work being done, as well as the ambitions of the young men who hope to be the builders of to-morrow. If such a system could be established we might follow the English idea of having the various ateliers take up problems on the same project as well as privileges for preliminary studies based on the French system. Eventually, when the time warrants, have a school of fine arts, enabling the students to study free. The time to take the initiative is now. Why wait until our nation is built, rather let it be the means of helping us to build it right.—*Construction.*

# The Wells Street Atelier.

Mr. Percy B. Tubbs, F.R.I.B.A., P.S.A., speaking at the Master Builders' Dinner, said the atelier run on the lines of the Ecole des Beaux-Arts in Paris recently opened in London was doing most excellent work, and the progress made by the students during the short time it had been opened was astonishing. The Beaux-Arts Committee were looking forward to a very bright future for it and to the time when other ateliers would be necessary both in London and the provinces.

Architects interested in professional education will be particularly interested in the issue of *The Builder*, of August 30th, which is practically a special school number, devoted to the work of Students of the Schools of Architecture connected with the A.A., the Universities of Liverpool and Manchester, and the new Beaux Arts Atelier in London.

# Some Grievances against Model By-laws.

Mr. H. D. Searles-Wood, F.R.I.B.A., in a paper read before the Royal Sanitary Institute Congress, at Exeter, dwells chiefly on the two grievances of the administration of the by-laws and the depositing of plans.

Mr. Woodward, he says, in a paper read before the Surveyors' Institution, proposes to abolish the Local Government Board as far as it concerns itself about buildings, and suggests that a man who has been specially trained for the work must take the place of those who have had no practical experience whatever in bricks and mortar, and who only rely on theoretical text books and dozens of ill-drawn by-laws and regulations. But the mischief does not end here: an apparently oppressive Act of Parliament can be made reasonably workable by common sense administration, and an inoffensive measure may be rendered obstructive and vexatious by a faddy, ill-informed and naturally aggressive official.

Mr. Woodward quotes from a paper by Mr. Lacey W. Ridge, read at the Royal Institute of British Architects in 1904: " Building by-laws especially in rural districts are oppressive and inconvenient to landowners and county gentlemen, without any corresponding advantage to themselves, their workmen, or their tenants. The deposit of drawings and the intimation that no building could be begun without the approval of the local authority were distinct causes of irritation. By-laws are enforced by officials unfit or unwilling to put any but the narrowest interpretation upon them; and that this conduct results in stopping building in the country, and, above all, is cutting off the supply of labourers' cottages."

On the same evening Mr. J. S. Gibson read a paper on architectural design and the London Building Act, in which he mentions the great desirability of all district surveyors being practising architects, observing that in the interpretation of the various regulations dealing with complex modern buildings it is essential to have men who are experienced in modern architectural practice, men who know the difficulties that are constantly arising, and who are intimately conversant with the schemes of architects as judged by their designs. If architecture is to have any vitality in this country it can only be by sympathetic treatment at the hands of those carrying out the laws. Constant repression will discourage and enfeeble it, and above all red tape will strangle it. Nothing can be more inimical to the interests of the public, to the growth of architecture, to the beautifying of our streets, than to have as interpreters and administrators of a complex Building Act persons who, although highly skilled in technical knowledge and masters of routine, are inexperienced in the erection of buildings.

Sir Alexander Stenning read a paper at the Surveyors' Institute, in 1905, dealing with urban and rural by-laws. Referring to the deposit of plans, he says, " A district surveyor in London acting under the Building Act is satisfied with inspecting the drawings and pointing out to the builder any matter which he (the district surveyor) considers will contravene the provisions of the Act ; but as ‘ district councils ’ have the power to demand the deposit of drawings, it gives them an opportunity of raising frivolous objections, as in the case of the Chorley Rural District Council (this is the case of the late Sir William Grantham).” As a remedy for this, Sir Alexander Stenning suggests “ that it would be enough if notices were given to the authority by anyone intending to build, and a simple form for the purpose should be obtainable from the authorities, on which should be stated the class and exact position of the building intended to be erected, so that their inspector should have the opportunity of assuring himself that the by-laws as regards sanitation were not being infringed in any way, and whether or not it fell within the exemptions as regards construction and materials.”

Mr. L. G. Chiozza Money, M.P., in writing to the *Daily News* in November last, referred to the circular issued by the Local Government Board, and observed that : “ it is high time that the matter of these by-laws was taken in hand and dealt with in such fashion as to prescribe for the country at large such rule as, while ensuring that no unhealthy dwelling shall be erected, shall not prevent the erection of a healthy dwelling at the lowest possible cost. As things are, we have a large part of the country under by-laws which vary very greatly in character, while we have many districts without any regulations whatever.”

Mr. Woodward’s remedy for this is to set up in each town an office (it may be the office of the architect or surveyor), which should be open every day at stated hours, for the examination of drawings and specifications for new dwellings for the working classes ; it would not take an architect long to see that these drawings and specifications represented dwellings which, for planning and specification, were suitable and proper, and would secure healthy dwellings.

To provide for the settlement of disputes a tribunal should be instituted in each town, before whom builders and architects should appear ; the tribunal should consist of three men : one an architect, one a surveyor, and one a builder, each of good repute and of high standing ; and the decision of this tribunal should be final and binding on all parties.

General rules and regulations must, of course, be made for the guidance of architects, builders, and tribunal of appeal. These would be compiled by professional men ; would be about one-twentieth the length of the Local Government Board’s by-laws, but all sufficient to secure healthy and well-built dwellings for the working classes, having in view the particulars, needs and requirements of each district both as regards materials and workmanship. For example, some districts are able to build economically in the particular materials at hand, whether wood, granite, stone, brick, etc. In a word, each building would be considered on its merits, and not tied down to a lot of regulations made compulsory on all builders whether applicable or not. In addition to these general rules and regulations, the constituted authorities would always have before them the future development of each district, the possibilities of extension and of tying-in between villages and towns and between towns and cities. Lines of frontage, adequate air space, width of thoroughfare, heights of buildings, boundary walls and fences, sewers and drains, sanitary arrangements, and the formation and construction of roads and footways.

This formidable list at the end of his suggestions rather discounts Mr. Woodward's dream that the moment may arrive some day when all the districts in England may be without any regulations whatever.

So it all comes back to this, that whatever you call them, by-laws or regulations, it is impossible to go on without some guidance, and that leaves the two grievances of the administration of the laws and the deposit of plans.

Now I venture to suggest, says Mr. Searles-Wood, that the feeling that appears to exist between architects and officials is due largely to want of knowledge on both sides. Many officials do ask for absurd things to be done owing to the way in which they construe their by-laws, and many architects design their buildings without the slightest regard to the by-laws of the district, often not having taken the trouble to get a copy of them before designing the building ; but I think that this friction is much less than it was. Officials are fast becoming better trained in their work, and approach the architect with much more sympathy, and architects are learning to respect the official who can so often help him over a difficulty.

Now with regard to the deposit of plans the real grievance is that the architects think that their plans are used for other purposes than seeing that the particular building complies with the by-laws, and that their designs are used by the officials in preparing drawings for their council buildings. I have heard of instances where copies of plans have been obtained from the deposited plans, and houses built from them by unscrupulous builders.

Mr. Voysey, in a discussion on building by-laws, said some might think that building by-laws had no bearing whatever on character, but it was nevertheless the fact that what they saw must affect their minds, and through their minds, their character ; the miles of hideous houses some of them had to pass every day depressed if they did not sour the temper, and those who were not consciously affected by them were at least affected in a negative way by losing the refining influence of what might be. The universal feeling that there was something wrong which might be put right, led no doubt to the creation of building by-laws, though war against ugliness as a moral evil was not the mainspring of the movement.

The tendency of by-laws was to discourage the introduction of any enlightened innovation by way of new methods of construction or the use of new materials.

The regulations affecting the height of rooms was by far the most harmful and far-reaching in its effect on building from an artistic point of view as well as from a practical and economic aspect. Not only councillors but architects in their zeal to advocate foreign styles in architecture, such as the Renaissance, had ignored all consideration of the English climate, the chief peculiarity of which was its variability. The constant changes to which their climate was subject made it very important that their houses should be constructed so as to preserve an equable temperature throughout the year.

The difficulty of securing this quality was greatly aggravated by high rooms, that was, rooms high in proportion to their size. The desire for high rooms was mainly due to the mistaken notion that they were necessarily more healthy, but Dr. Poore had laid it down that height alone did not make a room healthy, and if they were to have legislation to compel the construction of healthy rooms they needed provision for circulation of air, and not merely height of rooms. In England the windows should be kept as low as possible, compatible with abundance of light, so as to minimize the temperature-changing power of the glass surface, and the lower the ceiling the smaller the window might be without loss of light. Most rooms, whatever the size might be, should have the light from the windows diffused and reflected by the ceiling, and for the purpose of air circulation should have an air flue distinct and separate from the smoke flue, but running up beside it as an exhaust. This additional flue added, of course, to the size of the chimney-stack, which was an artistic advantage, producing an effect of stability and dignity. It was true that they added to the cost of the building, but the cost was far more than counterbalanced by the reduction in the height of the rooms this made possible. If rooms might be built 7 ft. 6 in., or 7 ft. 9 in., or 8 ft. in height, the saving would be considerable on the thickness of the walls, the width of footings and foundations, the height of windows, the height of stairs, and the area occupied by the stairs and the walls.

The regulation, which provided that the area of window should equal one-tenth of the floor area was, for small rooms, absurdly too great, and in no case ensured ventilation.

Mr. Voysey urged the abolition of the existing by-laws and the appointment in their stead of qualified officials, whose duty it should be to report to their council when any building was proposed that, in their opinion, would be dangerous to life, or limit or infringe on the liberty of others. Then let it be made a criminal offence on the part of the owner of any building which could be shown to have caused injury. The owner, if made responsible, would be elevated and not degraded by his increased sense of responsibility.

The R.I.B.A. report referred to by Mr. Woodward stated that: "It appears to the committee that no model by-laws can be considered complete which do not include those to be enforced by local authorities with respect to the staircase and exits of public buildings and factories, even though authorized otherwise than under the Public Health Acts. It is of great importance that the requirements of the local authorities as to the deposit of drawings should be reasonable, and that they should be stated. The committee suggest that in all cases a block-plan, with the lines and depth of drainage shown thereon, together with the nearest public roadway and adjoining premises within 100 ft. of the proposed building, should be deposited, and that when required plans and sections (together with elevations if needful to explain methods of construction) should be submitted for inspection during a definite and limited time, which drawings should be then returned stamped if approved, or if not approved accompanied by a precise statement of the particulars in which the by-laws have not been complied with. It would be of great advantage if an appeal could be provided to a technical authority as to the meaning and applicability of the by-law."

This report was presented in 1904, and the outcome of it was the modified model by-laws for rural districts, that closely followed the lines of the report; but nothing has been done in respect to the tribunal of appeal, and I venture to suggest, in spite of Mr. Woodward and Mr. Voysey, that the best tribunal would be the Local Government Board.

In the event of a difference of opinion arising between the authority and the building owner as to the suitability of his design and the construction of the by-laws, the building owner should forward his drawings to the Local Government Board with a statement of the argument he put forward why the local authority should pass them, and the local authority should state their reasons for objecting; the decision of the Local Government Board should be binding on all parties, and, so far as I can see, there should be no reason why the matter should not be dealt with promptly and with little trouble. I am aware that the Local Government Board always decline to give a legal interpretation, as that is a matter that the courts must settle; but this reference that I suggest would, in most cases, be as to the reasonableness of the objective, and would not necessarily involve the legal construction of the by-law, but simply the usual reading of it, with which the Local Government Board would be quite familiar.

It appears to me that such a tribunal would be more impartial than any tribunal formed in the way suggested by Mr. Woodward, and the decision of the Local Government Board would, in course of time, form a series of precedents which would be of great assistance to both local authorities and building owners.

# Indian Architecture, and its Suitability for Modern Requirements.

At a meeting of the East India Association, Mr. F. O. Oertel, F.R.I.B.A. (Superintending Engineer, Allahabad), in the course of a paper on Indian Architecture, said that Mr. Havell had read a paper before them in October last,* but as he and others seemed to be under the impression that the Public Works Department in India were the great opponents of indigenous art and architecture, it might not be out of place if a member of that much maligned service raised his voice in protest against these accusations and in favour of indigenous Indian architecture. When the English first settled in India they brought with them the Renaissance style then in vogue in England, a form of which had become firmly established for all European buildings in India long before the Public Works Department came into existence. It was hardly fair, therefore, to hold that Service responsible for it and to sneeringly dub it " the Public Works style." It was true unfortunately that it was this style alone that all their draughtsmen were conversant with, and as the engineers were not themselves usually trained architects they could not be blamed for continuing a style in which it was easiest to work and which met with the approval of the authorities as being the most economical and suitable for the purpose. The system of having standard plans of various kinds of public buildings had, it must be admitted, helped to stereotype the style and produce a monotony which was justly condemned. At the same time, before criticising a body of engineers for failing to evolve a satisfactory style for public buildings, it must be remembered that even in Europe the combined efforts of all the architectural profession had failed so far to produce a really satisfactory solution of this problem. There had, however, been a great improvement in this respect of late years in India. Trained architects had now been appointed by nearly all the local governments—an innovation brought about by Lord Curzon—and there had been a distinct tendency towards the adoption of indigenous styles of architecture for the more important buildings. On returning to India after his architectural training in England (under Mr. Phené Spiers), his first efforts in design were directed towards introducing some improvement in the European styles in vogue, but he had now completely come round to the view that salvation for India lay in the adoption of some form of Oriental architecture, which had grown up in the country, and was most suited to its climatic and other conditions. It was curious to note that most English architects working in India sooner or later arrived at the same point of view, and either adopted indigenous architecture or so modified the Western styles as to give them a strong Oriental flavour. The same conversion might be noticed in the case of European art experts who came out to India to teach their art and ended by learning from the Indian craftsmen. No one who really came in contact with Indian art and architecture in their natural surroundings, and devoted some attention to them, could escape the fascination exercised by them; but it took several years' residence and work in India before a man could throw off the thraldom of European ideas on the subject engrafted in him by his early training. While acknowledging the incomparable beauty of some of the Indian buildings, some architects hesitated to adopt the style, as they thought it too costly and impractical for everyday requirements. It was generally considered that the only good examples of Indian architecture to be found in the country were temples, tombs, and mosques; but this was by no means the case. Charming specimens of domestic architecture might be seen in the Moghal palaces and residences of Indian chiefs, while there was hardly a bazaar which would not furnish delightful instances of the humbler class of dwellings, so that there was no lack of materials for the architectural student. The fear that the indigenous style was too costly for everyday use was disproved by the buildings already erected. There was no necessity for introducing expensive features, such as domes and kiosks, in all buildings. They could be given a distinctly Indian appearance even without these features, and the cost could be kept down by selecting the cheapest materials locally available.

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* See volume VI., No. 61, page 24.—Ed.

As for the fear expressed that the Indian style did not lend itself to the provision of sufficiently spacious and airy apartments, or to a plan suitable to modern Western requirements, he did not think there was any foundation for such an assertion. The style could be successfully applied to any plan whatever. A number of handsome edifices had been erected within recent years at Allahabad, Agra, Lucknow, and elsewhere, in the indigenous style, which fully proved its adaptability to all modern requirements. For instance, one of the Allahabad University buildings contained a hall measuring 130 ft. by 60 ft. in plan. The cost of this building, erected in brick and stone, was 5⅓d. per cubic foot of contents, which would be found to compare favourably with buildings of equal pretensions in other countries. Plainer, but still nice, buildings in the same style could be erected at about half that rate by the elimination of as much stone work as possible. Mr. R. Chisholm and Sir Swinton Jacob were the two men who had done most for indigenous Indian architecture, and had given an impulse to its revival which would never die. They had guided and trained, with their refined taste, a number of Indian draughtsmen, who were now successfully competing in all public building competitions. Sir Swinton Jacob had always made it a rule to work in co-operation with Indian craftsmen, both in the design and execution of work. He felt sure that the future of Indian architecture lay in such co-operation of the East with the West. Although indigenous architecture was still a living force in India, some outside encouragement and guidance was needed to enable it to rise again to the height which it once occupied.

What they wanted for India was not a Greek and Roman Renaissance, but a Renaissance of Indian art and architecture. The want of this was being deeply felt in India, and it had become their clear duty to help and foster the movement and guide it into the right channel.

At the present moment a great and unrivalled opportunity had come for the encouragement of Indian art in the building of New Delhi, and he trusted this opportunity would not be allowed to go by without being taken full advantage of. Those who advocated a Colonial Renaissance style for our buildings at the imperial capital forgot the true significance of the move to Delhi and of their position in the country. They are not in India as colonists intent on making a home there as nearly like the one they had left behind. They now professed to exercise imperial sway over all India, with the consent of the people and for their benefit. The British were too apt to disregard sentiment and appearances and to forget that the Indian peasant would largely judge the character of their rule by the public buildings in which their administration was carried on. If these were foreign to his understanding, the British raj would remain foreign to him, however just, equitable, and beneficial it might be.

European Renaissance already reigned supreme in most of their Indian port towns, such as Calcutta and Rangoon, while Bombay fell a victim to the Gothic style, which was in fashion in England at the time when the more important Bombay buildings came to be erected. Which of the many styles now practised in England was to be adopted for Delhi was still a secret. The selection lay with the eminent architects who had been appointed to design the buildings for the new Imperial City. He trusted that they would recognize that, however suitable the Palladian style might be for Calcutta and the Gothic for Bombay, both semi-European port towns of their own creation, neither style would do for Delhi, situated as it was in the very heart of India, and full of its most sacred traditions. He devoutly hoped that Mr. Lutyens and Mr. Baker would recognize the great opportunity for good or evil entrusted to them, and would not, for the sake of hastening the task, neglect to study Indian architecture on the spot. He knew that it was calling for a great deal of self-denial on their part to expect them to forego even for a time a lucrative practice in order to do this, but he thought the occasion was one where such a sacrifice might be expected of them. The names of the builders of New Delhi would go down to history, and the task entrusted to them was so great and glorious that all other considerations must be thrown aside for it. He knew that the building of the new capital could not be indefinitely delayed, but one or two winters devoted to the study of Indian architecture would not be waste of time, as during the interval the work of preparing the sites and laying out the city might be progressing.

In the course of his residence in the East he had toured all over India, Burma, and Ceylon, occupied in visiting all the most notable buildings in those countries; he had watched witp interest for more than a quarter of a century the development of their own efforts at building in India, and that the question of the most suitable style for the purpose had been ever with him, even although his chief duties had lain in the more prosaic work of constructing roads and bridges, waterworks and drainage schemes. The conclusion he had come to was that Indian architecture was undoubtedly the most suited to the needs of India, and it was his firm conviction that Indian architecture was bound to prevail in the end over all imported styles, whether they liked it or not, and whether they helped on the process or not.—*The Builder.*

# Correspondence.

## To the Editor of "The Journal of The Society of Architects."

### The £150 Cottage.

SIR,—Your correspondent and author has prepared a design in which I am greatly interested, and one which no doubt would make an artistic and comfortable home, but at such a price (£147) it is necessary to study the finest details of expenditure.

This question of cheap building has been the reigning idea and dream of most Architects, and we would all welcome any new invention that would show even 7½% reduction on the cost of material or construction. By new Brick methods we are told one half the cost is saved.

I fear, not being fully acquainted with the author's methods, I cannot criticize, and so many systems have been expounded from time to time that unless the exact construction is detailed it is hard to compare. A thin wall does not always save cost.

To get this house at the price named, curtailment of expense will be necessary, and therefore, if I am not encroaching on your space, may I be permitted to go through several items.

The author shows quoins splayed at angles, expensive no doubt, and the set back is on the outside, thus not giving the advantage of this space in the rooms. The dimensions show 1′ 8″ for brickwork. Also according to the plan, over a quarter of the external walls are full thickness, and the large chimney stack for one flue is very expensive, and the brick jamb for Gas Stove is not required. Again, why a sand-faced brick for plinth?

The staircase being central to two stacks of flues, it would be very difficult and costly to construct these Chimney backs in such a manner that the heat will not make the plaster move and cause bad expansion and contraction of the woodwork on such staircases; also the carry over for stack is awkward and costly, and some of the space under, however small, is lost. Again, it places the bedroom fireplaces in very disadvantageous positions in relation to the doors, and were it not for this the space occupied by landing could be used with advantage in the rooms. I fail to see why there should be such a small window on the landing, and if this was larger and placed opposite the stairs this would light same at the essential part.

The divided window in the bathroom may spoil space for a bed in the adjoining room, and there is no window over sink in the kitchen.

The roof is good, but the cost of sprockets and eaves would be very heavy, and nothing is said about rain water or drainage disposal.

The floors of 1¼″ grooved and tongued boards on pitch and tar, are surely not the cheapest and best method. Again, cement plastering (I presume Portland) internally is not cheap or good for all internal walls.

The cost, if cubed up according to the given dimensions, works out at under 4d. per foot, which includes gas, drainage, and I presume 5 stoves, with kitchener, and hot water system, boiler, bath, lavatory basin, W.C., copper, and sink with two draining boards, and fitted larder, which in themselves are costly articles.

Certainly the problem is well solved could such a house be built by any Builder, and if one has an eye to business, he should start in this part of the country at once, and I can guarantee that he would get not 5/- per week rent, but from 6/- to 8/- exclusive of ground, and they would be well worth it.

I am not suggesting that they cannot be done at this figure, but if Mr. Heaven can come down here and produce a house like this for £147 then the problem of cheap building is solved, and we "apathetic" Architects will have a lot to say to him on apathy.

It is interesting to compare this house with those recently built at Merrow, by Mr. J. Loe-Stenchey, for which he will pay £100.

1, High Street, Croydon, *August 5th*, 1913. FRANK WINDSOR, M.S.A.

SIR,—Mr. Frank H. Heaven's letter, together with the copy of his article from the local *Gazette*, is somewhat interesting if not amusing for one who has been responsible for a fairly large number of cottages in South Wales, and is at present responsible for tens of thousands of pounds spent on buildings every year in the district. I should be glad to see a large number of detached cottages as shewn on the plan erected, including fences, drains, etc., for £150 each, also four cottages as described for £450; these would indeed be a sort of Heavenly treat, and if found possible in actual practice in Glamorganshire, I am afraid the other Architects would suffer badly; but apparently all these only appear so far on paper, Mr. Heaven does not mention a single cottage completed. I should be prepared to agree with the previous writer that "such houses are not possible, save in very rare and exceptional circumstances." It is doubtful whether the Local Authorities would approve of the plan shewn. The walls appear too thin. In any case I would suggest the W.C. doorway be made in the external wall, and the pillar on one side of the gas stove omitted as unnecessary and disadvantageous, the larder is also in rather a warm corner behind two fires. Reinforced walls, &c., are certainly not very new for experienced Architects. I have used it in various ways for many years.

Yours, &c.,

Cardiff, *August 23rd*, 1913. D. PUGH-JONES, F.S.I., M.S.A.

# Architectural Work in Cape Town and Peninsula.

Cape Town Architects are now fairly busy; a large percentage of their work is local, but a certain proportion of it is away from the Peninsula.

In Cape Town itself we have, first and foremost, the New Law Courts; this block of buildings was begun five years ago, and is now almost completed; it is anticipated that it will be ready for occupation in October next. The cost will amount to about £220,000. Being faced with granite, and the roofs covered with green Spanish tiles, it presents a very noble and imposing appearance; there is no useless ornamentation about it, all is plain and substantial, as a building for such a purpose should be. The Architects are Messrs. Hawke & McKinlay.

The New University Buildings, by the same Architects, have just been completed, cost about £80,000.

The New Pier at the foot of Adderley Street, is making good progress, and one can now see fairly well what it will be like when completed. This, however, is outside architectural work.

At Sea Point, near Clarens Road Station, a Bathing Pavilion is in course of erection; this, when completed, will contain 250 dressing cubicles; with showers, slipper baths, lavatories, etc. There will be a roof promenade, sun shelters and a tea room. The bathing pool will measure 220 ft. by 150 ft., with a child's pool included in this area 60 ft. by 30 ft. Work should be completed before the end of the year. Mr. Cherry and Surveyor Roberts are the joint Architects, and the cost is about £13,000.

The Public Works Department's Architectural Section is busy. A great deal of its work is for buildings away from Cape Town, but the Peninsula has its fair share.

At Maitland, the Alexandra Hospital is progressing; the Infirmary, Kitchen and Administration Blocks are almost completed, cost about £30,000.

Blocks for European and Coloured Consumptives, Chronic Sick Males and Females, Nurses Home, Doctors' Residence, Superintendent's House and Gate Lodge, have just been put in hand, cost about £64,000.

This Institution when completed is intended to take the place of the Old Somerset Hospital.

At Woodstock, New Public Buildings are in course of erection, at a cost approximately of £6,750.

Tenders are being invited for several works, but these are mostly away from Cape Town.

Among work being carried out by private Architects may be mentioned:—Flour Mills, Darling Street, for Messrs. D. Mills & Sons, Mr. C. H. Smith, Architect (£8,200), work almost completed. The same architect has also in hand a Warehouse

Block behind St. George's Street, for Messrs. J. W. Jagger & Co. (£6,300). Additions to Girls' High School, Rondebosch (£9,736). Maitland Town Hall (£4,834). Additions to Wolfram's Bioscope (£2,010). Reconstruction of Sir F. Smith's residence, Twist Niet, Orange Street (£2,500). Additions to Ladies' Christian Home, Vrede Street (£1,200). New Slaughter Houses at Nieuw Molen, Fallon and Lyon, Architects (£30,000), completion expected by end of year. The same Architects are building a New Furniture Factory in Wesley Street (about £4,000), completion expected in about three months. Muizenberg New Public School for 170 pupils (about £4,500), to be completed next month. Philadelphia School for 80 pupils, in course of erection, cost £1,225. Plumstead School extension, in progress, cost £2,970. Extension to Claremont Public School, Messrs. Hawke & McKinlay, Architects (about £34,000).

The additions to the Sea Point School are well on towards completion and have greatly improved the building, Messrs. Black & Fagg, Architects (£4,980).

Other school buildings are being put up by Cape Town Architects at Bredasdorp, Fraserburg (extension), Laingsburg, Macgregor, Swellendam (extension), Upington, Port Elizabeth, Grey Institute additional buildings (£39,871).

Several schools by Cape Town Architects are projected, but so far, have not been placed on the market.

The Cape Institute of Architects has just issued its Kalendar for 1913-14 ; in it are many matters of interest, including addresses from the retiring and incoming Presidents, etc. ; but of course, most of the reading matter is of interest to Members of the Institute only.

Although only a few of the Cape Town Architects have been mentioned, others not mentioned are equally busy, and possibly at a future date some of their work may be reported.

It may be of interest to some to know that from the date of Union, 30th May, 1910, to the 31st of March, 1913, 104 New Schools or additions to existing schools were carried out at a total cost of £275,900.—A. G. HOWARD, M.S.A., *Local Correspondent.*

## South African Branch.

Mr. D. Ivor Lewis, the Local Honorary Secretary at Johannesburg, is taking a run home and hopes to be in England for some months.

In his absence the duties will be undertaken by Mr. S. C. Dowsett, P.O. Box 667, Johannesburg, who has had previous experience as Acting Honorary Secretary when deputizing for Mr. E. H. Waugh.

# Shop Window Lighting.*

In general, the best example of illumination to follow is stage work, where the light is diffused about the stage, and the sources are hidden from the view of the audience. The main principles are that the source of light should be hidden or fixed well above the line of vision, and the light directed on to the goods. Light sources should not be fixed in too close proximity to the objects displayed or a patchy effect will be obtained, and light units of markedly different colours should not be used in conjunction. The application of these principles resolves the question itself into the correct choice of reflectors, in conjunction with the best positions of the lamps, and the correct types chosen by reference to their distribution curves. Brightly polished reflector surfaces are not always the best; sometimes a dull aluminium surface gives better distribution.

For a provision window dressed flat or nearly so, the prismatic glass reflector offers the best solution, and should be of the intensive type, the spacing and heights of such windows rarely lend themselves to the use of the extensive type of reflector. The colour of light units is an important point. To aim at daylight effects is somewhat misleading and not always desirable. A light that is rich in red rays has much to recommend it, particularly in the illumination of foodstuffs. Contrast, for instance, a butcher's shop using incandescent gas and one with the old-fashioned fish-tail gas burner, and notice the more attractive appearance of the meat in the latter case.

Windows which depend essentially on good lighting are those displaying fancy and white goods, hats, dress materials, and tailors' and furniture shops. In determining the quantity of light required in individual cases, the reflective properties of different shades must be considered. A window that may alternate between white and dark goods must have a capacity for illumination suitable for the latter, with ample switching arrangements to prevent waste when showing light goods.

The nature and texture of fabrics affects their reflective values, which is largely a function of their transparency. Jewellery, pictures, and china ware all require their own treatment, influenced by the arrangement and proportions of the window. Such windows are usually shallow, dressed from top to bottom, very full, and close to the glass. Outside lighting with a "trough" type of reflector is very effective, and the light should be concentrated rather than diffused, since jewellery looks best when illuminated from a point. Millinery is best lighted from above with a well-distributed light. Tungsten lamps give the best colour effect in this case. Indirect, semi-indirect, or prismatic-bowl lighting are all eminently suitable for this class of work.

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*From an article by E. P. Austin in *Electrical Engineering*.

Tailors and furriers demand high candle power, since the dark materials have a high factor of absorption. Lamps should be kept well away from dark materials and suitably spaced intensive reflectors used entirely. Outside lighting by white flame arcs with reflectors to throw the light into the window gives good effects, but glare results from too much concentrated light, and the patterns of fabrics become indistinct and blurred under such conditions. The furniture window lends itself more to calculation than the previous examples. As a rule there is ample floor space, and the ideal space factor can be used, with prismatic reflectors. Again, absence of glare is most important. Furniture should show up in bold relief from its surroundings, yet light should not be unduly focussed to over-emphasize detail. Tungsten lamps give the most desirable effects, and indirect lighting with white ceilings is pleasing in result. By the ideal space factor is meant the relation between the height above the working plane and distance between centres of lighting units that gives even illumination with a given reflector. For instance, the space factor for holophane intensive reflectors with 50-60-watt tungsten lamp is $\frac{2}{3}$, and 4 points in a window 10 ft. by 15 ft., suspended at a height of 7 ft., give a luminar intensity on the floor of seven foot-candles, approximately, allowing for a light ceiling. Semi-indirect lighting offers special advantages for furniture display. When a window is dressed in representation of a room, daylight effect is desirable and can be very closely approximated by having the top reflector of the semi-indirect lighting fitting of a delicate china-blue tint. Metal covers of this colour fitted over silvered reflectors also give a near approximation of daylight, and have been used with considerable success. The scheme is also useful in drapery departments, where colour matching is important.

Outside shop lighting fulfils a two-fold purpose. Its primary object is advertisement, and illumination of the windows is its secondary object. Metal lamps are largely displacing arc lamps for this purpose. Outside and inside lighting should be carefully balanced, particularly when dark materials are displayed, or the window has a dark background.

Jewellery windows with fitted show cases divided into small compartments present considerable difficulties. The bulkiness of a lamp and reflector make it difficult to conceal them in a small case, so that one naturally turns again to outside lighting. Arc lamps with angle reflector fittings give good results, but the white flame should be used, as the yellow light is unsuitable for the display of precious stones. Pictures require essentially a " soft " diffused light. A refinement is to use special trough reflectors, which give excellent results when fitted to the top of large pictures. In conclusion, it is well to remember that shop window lighting is not to show off electrical fittings, but to give effective lighting.

# Registration in South Africa.

Mr. Arthur H. Reid, F.R.I.B.A., Past President of the Cape Institute of Architects, has after three years' occupation of the Presidential Chair retired from that position. His only regret is that the submission of their Registration Act to the Union Legislature has not taken place during his term of office.

As one who has been actively identified with the registration movement since 1882, he places on record his views and advice for the future guidance of the incoming President and Council regarding the Architects' Registration Act.

The experience of the promoters of the Accountants' Registration Bill is of the utmost value if only to show the line of reasoning to be expected from a Parliamentary Select Committee, who would in all probability view with displeasure :—

- (*a*) The control of a registration roll of Architects by any body composed exclusively of Architects.
- (*b*) The compulsory enrolment of registered Architects as members of any professional Institution.
- (*c*) The absence of appeal from the decision of the Council of any registered body.

The position to-day seems to be as follows :—

The Architects' Institutes of the Cape, Natal and Transvaal Provinces are all bodies recognized by and allied to the Royal Institute of British Architects. The three Institutes above named have in conjunction with the Association of Transvaal Architects, a body recognized and protected by statute of the Transvaal Government since 1909, decided that in the interests of the public as well as the profession it is necessary to approach the Parliament of the Union praying that the privilege granted to the Association of Transvaal Architects be extended to the whole of the Union but with certain amendments to the terms of their Charter which experience has shown to be desirable.

In favour of the petition it may fairly be claimed that architecture reflects the social history of a people as well as the state of civilization under which a nation has lived at any particular period of its existence. It is, we submit, a democratic art and science tending to the mental, physical and moral development of both rich and poor, for next to the every-day necessities of life comes the influence of habitation and public surroundings. To improve those conditions is, we submit, a national duty and as they are unattainable without the co-operation of pure, applied and constructive art with science we feel that the profession of architecture which embodies all of them has a great responsibility attached to it in a comparatively new country such as ours. We further submit that it is quite impossible to secure the best results without proper equipment, and to attain that end entails close and continuous study of a very comprehensive and ever-increasing range of technical, scientific and artistic subjects. Feeling that those who are outside the profession may perhaps not quite realize the importance of our work and duties, short resumé of what we assume to be the necessary qualifications of a modern Architect is submitted.

In the first place he must have enjoyed a liberal education and a thorough training in the art of good planning and design, including construction and materials, so that economy can be secured without sacrificing the comforts of artistic and hygienic surroundings.

He must have a thorough knowledge of personal and public Hygiene and Sanitation for without it the decencies and comforts of all classes must be affected and as a result their social and moral lives be impaired.

He must have acquired a knowledge of town development in all its aspects and thus be able to secure the conformity of utility and economy with the refining influence of artistic effect, for it must surely be admitted that by the exercise of well directed economy in construction the spending power of a people is increased.

The skilful and scientific planning of estates and towns results in the value, individually and collectively, being raised while the provision of homes carefully planned and designed with sound construction tends to reduce disease and immorality and to encourage the amenities of home life.

An incompetent or indifferent practitioner wastes a community as much as an unscrupulous one. His employer suffers through his inconvenient or wasteful planning, through bad design, through the use of unsuitable material and through the employment of incapable workmen who are the natural concomitant of a poorly equipped architect. To be successful in the higher grades of professional practice an architect must be a man of resource and good social status, capable of dealing with all classes of clients, he must possess a level head, a thorough knowledge of the good and evil side of human nature and have acquired a good reputation before he can fairly claim to act in a fiduciary capacity between clients and contractors.

Common sense must surely suggest the wisdom of such a profession, if only in the national and public interest, being placed under legally constituted control. Under such conditions local governing bodies as well as the Provincial and Central Government would have a responsible body to refer to for advice or assistance while the general public would know that their interests could not suffer through the incompetence or dishonesty of those to whom they entrusted them.

At present there is no statutory control, and with the exception of the Transvaal Province no qualification or restriction is imposed upon a profession that has a considerable amount of the spending power of the nation in its hands. Any person however ignorant or questionable in character can now practise as an architect and the public have no means of distinguishing the qualified man from the charlatan. As a natural result avoidable abuses produce dissatisfaction and suspicion upon the profession as a whole, causing serious annoyance and loss to the more capable practitioner.

Our Government acknowledges the necessity of having controlling bodies to other professions such as Medicine, Law, Land Survey and Chemistry. Why therefore, one naturally asks, should such a profession as Architecture which has the health, wealth and happiness of the community to a great extent in its hands be uncontrolled and irresponsible. The law of the land acknowledged the honourable and responsible position of an architect when acting in the usual fiduciary position of an arbitrator between contracting parties and it seems unreasonable that such a profession should not enjoy similar statutory control and protection to that given to other professions. In several European countries, some of the United States of America, and in the Transvaal Province recognition and protection has been insisted upon, while certain movements in that direction are now being made in Great Britain, Canada, Australia and New Zealand.

With a view to following local precedent it will be observed that our Draft Registration Act follows the lines adopted by the Medical Act of the Transvaal which governs the allied professions of Dentistry, Chemistry and Nursing in the same manner as in our Act we seek the control of Quantity Surveyors.

It will be noted, I hope, that there is no wish or proposal to interfere with the rights or privileges of persons at present practising as architects within the Union, even if they are not qualified to the extent that is desirable in the public interest, but we submit that the *control* of that class of practitioner is absolutely necessary.

I know considerable difference of opinion exists as to the best mode of dealing with the initial stages of this Draft Act so I venture to suggest that the Government be respectfully petitioned to appoint a Board of Enquiry to confer with a duly appointed representative or representatives of the four Provincial Architects' Institutes with the object of discussing the terms of the Draft Act and of ascertaining what objections are likely to be advanced against same. It seems to me that much time would be saved by such a course and we would by such a reference be enabled, as Burns wrote, " to see ourselves as others see us," learn where our ideas may be divergent from those of the Government's advisers and explain any matter that may, at first sight, appear undesirable to our critics.

I take it that the object of all is to do the right thing and to remove at once any suspicion of selfish motives that may exist in the minds of those with whom we have to deal later on.

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*The African Architect* states that the subject of the greatest import to architects in South Africa at the present moment is that of registration. The Bill has finally been drafted, and will come forward in due course, while, in the meantime, under the old Act, unqualified men will not be allowed to practice, but be prosecuted. The new proposed Act is drastic, no doubt, but its formula is imperative—maintaining, as it must, the high status of the most ancient profession in the world. It is understood that the measure is receiving the general approval of the profession, and that it will give architects the supreme power to appoint examiners and issue certificates, which even the present law does, but it will, also, allow them to extend their powers in South Africa in the way of empowering them to use their funds more freely in the interests of the profession. In New York State (where there has been much architectural revival), after many years of agitation, a Bill for Registration of Architects has been decided upon. It is stated that the proposed Board of Examiners will consist of five architects who have been in active practice in New York for a period of at least ten years. The qualifications which a candidate must possess in order to be in a position to secure a certificate entitling him to practice architecture are indicated as follows :—A diploma issued by any recognized architectural school, together with proof of three years' practical experience, after graduation, in the office of a reputable architect, will be considered sufficient evidence of fitness ; or the Board at its discretion may accept a certificate of registration as an architect in another State where standards of requirements are equal to those prescribed in the proposed law. Heavy penalities are imposed for violation of the provisions of the statute by persons practising as architects without a certificate. It will thus be seen that South Africa is not far back in its demands for legal rights as far as upholding the profession of architects is concerned.

In a further note *The African Architect* says, that during the last month action has been taken to enforce the statute for the registration of architects in South Africa. This must always tend to improve the status of the profession. The new Registration Act which is being promulgated will make it impossible for unqualified men to denote or advertise themselves as architects. We are of opinion that the tests that architects are compelled to submit to are not too severe, and the Association is only exercising its legal and legitimate right when it takes the action it has recently done. In view of that circumstance we fail absolutely to grasp why anyone competent to pass the test laid down should deliberately ignore this Statute. If the Registration Act is to count at all, then it must be strictly enforced and adhered to.

From the published reports of two cases taken into Court, it appears that both the accused were found guilty and sentenced to the mitigated penalty of a fine of £2 or seven days.

## Registration in America.

The New York Chapter of the American Institute of Architects report that the Bill for the Registration of Architects failed to pass, not from opposition, but owing to the exigencies of State business in the Senate at the close of the Session.

# Registration in Illinois.

### THE OPERATION OF THE ACT.

The Eighth Biennial Report of the Board of Examiners of Architects in the State of Illinois shows that in fourteen years the total number of licences issued is 1,259, of which 413 have been revoked, there being now 846 licences in force, of which about half were issued for the first year without examination. The tabulated statement is interesting to all concerned with the operation of architects' licence laws, inasmuch as it shows a steady decrease of licences in force without examination, and a corresponding increase in those granted after examination.

### REVOCATION OF LICENCES.

Revocations of licences so far has been for non-payment of renewal fees and not "for cause," and it is found that if the law did not require the renewal fee, it would be impossible to keep an accurate record of licences in force.

Further, the tabulated statement clearly sets out the evolution of the architectural profession in the State of Illinois towards a condition which must prevail when all the architects will be qualified practitioners.

For the first nine years the number of architects was practically stationary, but during the last five years it has rapidly increased, and there are now 846 licenced architects, of whom nearly one-half hold examination certificates, the proportion fifteen years ago being about six per cent.

### PROSECUTIONS UNDER THE ACT.

The Board go on the principle that prevention is better than cure, and many more corrections are made by advice than by prosecution particularly in cases where the violation of the law is due to a misunderstanding which while it is not a legal excuse entitles the offender to clemency. There have been only four convictions for practising without a licence in two years.

It is interesting to note that an organization which had advertised that it would "furnish plans," found it desirable to amend the advertisement at the direction of the Board.

Although no licences have been revoked "for cause," it by no means follows that all offenders have been found blameless.

The Board realizes that the power to revoke licences is so drastic as to be exercised only in extreme cases, and they have felt justified so far in suspending sentence pending good behaviour, while retaining the power to revoke.

### THE RIGHT OF DRAUGHTSMEN TO MAKE PLANS.

In view of questions which have been raised at home regarding the position of assistants under a Registration Act, it may be noted that the opinion of the

Attorney to the State Board of Examiners in Illinois was, that under that Act draughtsmen have no right to make plans for other than licenced architects, unless such other persons do such a part of the work as to make the plans and specifications essentially and practically their own. It is stated that the law will be strictly enforced against all draughtsmen acting illegally in making plans of buildings.

### Persons who are to be Regarded as Architects.

Section 9 of the Illinois Act states that : " Any person who shall be engaged in the planning or supervision of the erection, enlargement or alteration of buildings for others and to be constructed by other persons than himself shall be regarded as an architect within the provisions of this act, and shall be held to comply with the same ; but nothing contained in this act shall prevent draughtsmen, students, clerks of works or superintendents, and other employes of those lawfully practising as architects, under license as herein provided for, from acting under the instruction, control or supervision of their employers ; or shall prevent the employment of superintendents of buildings paid by the owners from acting if under the control and direction of a licensed architect who has prepared the drawings and specifications for the building. The term building in this act shall be understood to be a structure consisting of foundations, walls and roof with or without the other parts ; but nothing contained in this act shall be construed to prevent any person, mechanic or builder from making plans and specifications for, or supervising the erection, enlargement or alteration of any building that is to be constructed by himself or employes, nor shall a civil engineer be considered as an architect unless he plans, designs or supervises the erection of buildings, in which case he shall be subject to all the provisions of this act and be considered as an architect."

## The Society of Architects and Registration.

The August number of the *Journal* of The Society of Architects is largely given up to the collected extracts from various papers dealing with the question of Registration. Commenting on the Secretary's enunciation of the wide field which the modern architect has to cover, the *Illustrated Carpenter and Builder* says but " surely no Registration Bill is going to require a man to be all these things before he comes on the Register ? The standard will have to be kept comparatively low. Admirable Crichtons are never a numerous company." The *Irish Builder and Engineer* quotes Mr. McArthur Butler to the effect :—" Cabdrivers, doctors, and lawyers must before practising their callings have proved their qualification and obtained a licence ; but neither of these is needed by the man or woman who desires to claim the title of architect and practise as such." Another of our contemporaries states that it is " unwise to trouble Parliament any further before a Bill representing the solidarity rather than emphasising the division of architectural organizations can be presented, and that 'to have any chance of success a Bill requires the utmost united support of the full effective force of the architectural profession.' " We think there are few cases in which it is necessary to eliminate sentiment so completely as it is in the case of what may be called professional politics. Occupying, as we do, an infinitely smaller place in the world's regard than we are apt to allot to ourselves, it is necessary constantly to bear in mind that the community as a whole cares little about the injustice and hardships felt by those who form a small class in that community, and the first necessity to successful action is that we should convince the community that their interests are being damaged. Much as we hope that effective and concerted action may be taken with real result, we are bound to admit that we consider no more damaging result in the cause of Registration has happened than the failure to bring about the amalgamation of the Society with the R.I.B.A.—*The Builder*.

Speaking on behalf of the profession at the Dinner of the London Master Builders' Association, Mr. Percy B. Tubbs, F.R.I.B.A., P.S.A., said many of them had no doubt noticed the wide publicity given recently in the lay Press to the question of Registration of architects. He believed this publicity had done a lot of good, and he thought the vast majority of the profession were looking forward to seeing the Bill become an Act in the near future. It was very important, as without Registration we were unable to enforce better education, and thus raise the standard of architects.

# Review.

*Indian Architecture: its Psychology, Structure and History from the First Muhammadan Invasion to the Present Day.* By E. B. Havell, Author of "*Indian Sculpture and Painting,*" "*The Ideals of Indian Art,*" *&c.* London: John Murray, Albemarle St., W.

Those who are acquainted with Mr. Havell's earlier works, particularly his gorgeously illustrated work on Indian Sculpture and Painting, will be prepared for the present volume, to which those lead up in natural sequence. The whole series, in fact, form one continuous, well considered argument, based on most complete research conducted with acumen of rare quality and intense perseverance, in the face of stubborn opposition, in favour of permitting—nay, encouraging—the development of native Indian art in the native manner, untrammelled by officialism and by Westernising influences. Incidentally, and of necessity, one important result of his most painstaking labour has been the complete reversal of the theory, put forward on the great authority of Ferguson and generally accepted since his day, that Indian Art was largely borrowed from the West, and that it is now dying if not dead. In place of this, Mr. Havell shows, to absolute demonstration, that throughout all its numerous phases it has been purely Indian in its characteristics, rarely borrowing from external sources, but giving lavishly, particularly to the Saracenic of Western Asia, North Africa and even Spain. At the present time it is running serious risk of extinguishment (and architecture is suffering most in this respect of all the arts), through what is little less than crass stupidity on the part of us English rulers, all the worse that it is founded on the supercilious attitude of a belief that what is English must necessarily be superior to what is native. Fortunately, India had, in Lord Curzon, a ruler who saw things differently; but his influence seems likely to be overborne as things are now. The book culminates with a strong appeal in favour of the new capital at Delhi being given over to the native master builder to design, even if the main lines, at any rate as to the plans of government buildings intended for the use of Europeans, have necessarily to be laid down by Englishmen; and the appeal is so well made, and is supported by such overwhelming evidence of the capacity of the Indian master craftsman to do the work in a pure and living style, beautiful almost beyond comparison, that it must assuredly prevail—unless the greed of great commissions be too strong, and over-ride the sense of responsibility and the true traditions of their art with the English architects who have the ultimate say in the decision.

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A new Elementary School at Bridgend, has been designed by Mr. D. Pugh Jones, F.S.I., County Architect, and the estimated cost of the work is £10,600. The buildings will accommodate 256 boys, 256 girls, and 160 infants, and each section has its own assembly hall. Spacious classrooms are provided, as are also cloakrooms, teachers', caretakers' and store rooms.

The Parish Church of St. Andrew, Loxton, Somerset, has been re-opened after restoration from plans by Mr. G. E. S. Streatfeild, of London, the entire cost being borne by Messrs. H. and F. Tiarhe. The canopied reredos, panelling of eastern wall, choir stalls, and clergy desks have been executed by Messrs. Harry Hems & Sons, of Exeter, who also repaired and restored the ancient screen.

# Mainly about Members.

We regret to announce the death of MR. ORLANDO BAKER, of Hobart, Tasmania, one of the founder members (1884) of the Society. Mr. Baker retired from practice some years ago, but continued to take an active interest in the work of the Society, and was at the time of his death, Local Honorary Secretary for Tasmania.

We regret to announce the sudden death on August 15th, last, as the result of an apoplectic seizure, of COUNCILLOR J. B. CORBY, ex-Mayor of Stamford. Mr. Corby, who was 74 years of age, was well known throughout the Midlands as an architect. He was articled in 1853 to the late Mr. Edward Browning, A.R.I.B.A., an ecclesiastical architect, with whom he remained for 21 years. In 1874, he started business on his own account, and was engaged on many church restorations in the country. He designed the town house of the late Lord Rosslyn, the Grafton House and racing establishment at Newmarket of the late Baron de Hirsch, the Hospital at Milton Abbas, Dorset, for Baron Hambro, the memorial hospital to the late Lord Westminster, at Shaftesbury, Wilts, and extensions at Uppingham School, as well as works on the estates of Lord Exeter, Lord Brownlow, Lord Westmorland, Lord Lindsey, Sir Arthur Fludyer, and others. He was one of the senior members of the Stamford Town Council, occupying the position of Mayor last year, and was a member of the Kesteven (Lincs) County Council; a member of the Board of Guardians, and Chairman and Surveyor of the Stamford Building Society, and a member of the Spalding Antiquarian Society. He had filled many offices connected with Oddfellowship, was a Fellow of the Surveyors' Institute, and a member of the Council of The Society of Architects, of which body he was a founder member, having joined in 1884. He was also one of the first members of the old Volunteer Force. The funeral took place at Stamford, on August 20th, when the Society was represented by the Secretary.

No. 83, Pall Mall, S.W., adjoining the new premises of the Royal Automobile Club, has been in course of erection recently from the designs of MESSRS. METCALF & GREIG, Kingsway Chambers, W.C.

# A Ministry of Fine Arts.

Mr. Percy B. Tubbs, F.R.I.B.A., P.S.A., speaking at the Master Builders' Dinner, said as to the question of the appointment of a Ministry of Fine Arts, the time had undoubtedly arrived when such an appointment should be made, as art, being of national interest, was surely worthy of official recognition, and he hoped everyone there would use his influence in endeavouring to bring it about, and, if so, he believed the appointment would soon be made; but they must bring pressure to bear in the right quarter.

The Earl of Plymouth, in his address at the Welsh Eisteddfod, said he was not sure that the time had not come when they should have in the Government a Ministry of Fine Arts. Some people thought that the arts flourished best entirely free from all official aid or official control, but he thought they might carry that argument too far. It might be of great assistance if they had the encouragement of a Government Department to help, not only by recognizing the value and the power of their artists, but by providing them with educational facilities in Wales itself, whereas at present they had to go further afield for the best of their education.—*Daily Telegraph.*

From among the many who have given us expressions of support and encouragement we hope to form a Provisional Committee to consider what are the steps which should be taken to further the object which we have in view. When those who have intimated their willingness to serve on such a Committee meet they will naturally discuss and settle the names of those whom it is considered advisable to add to the Committee. All that we can as a journal do will then be done; the lines on which the movement should be conducted, the nature of the steps to be taken to arouse public interest and support, the scope and limitation of the powers to be exercised will all be matters to be discussed and settled by the Committee itself. We shall do our best to further the objects aimed at by giving the Committee the use of our offices for their meetings and by using our columns to give the supporters of the movement any publicity which is considered to be necessary or advisable. The first meeting of the Committee will, we hope, be held at the end of September or beginning of October.—*The Builder.*

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## Some Professional Problems.

Our contemporary, *The Irish Builder*, has done good service in calling the attention of Architectural Societies to matters which might occupy their attention with much advantage to all concerned.

The chief points touched upon are the Scale of Charges, and the question of Municipal Trading in Architecture.

In regard to the former, it is suggested that the German method of a graduated scale should be adopted. But why not solve the difficulty by having no scale. Let the architect, like other artists, make his own charges, or like the doctor charge according to his skill and position and that of his client. The " threepenny " doctor probably has the same qualifications as the " three guinea " practitioner, but the latter has reached that degree of skill and position which enables him to regulate his charges accordingly.

Our contemporary goes on to suggest that the controlling element in the profession are busily engaged closing up the few loopholes left for the young architects' self-advancement in municipal services, by urging that public buildings should be designed by private architects. We think most architectural Societies recognize that municipal trading, in architecture as in other things, has come to stay, and some of them at least have endeavoured to convince municipalities that when undertaking architectural work, it is in the best interests of all concerned that they should retain the services of qualified architects and not hand over architectural schemes to some other official who has already probably as much as he can do to carry on his more legitimate business.

The difficulties under which the younger members of the profession in particular labour, is largely due in our opinion to the fact that architecture is an open profession, there is no compulsory standard of qualification, and it is no one's business to point out that probably the large proportion of those who enter the profession would be better advised to try some other calling.

The great source of weakness which militates against the success of any movement towards the reform of those circumstances to which our contemporary draws attention is the presence of the "unattached" architect, and until every architect owns allegiance to a professional society, or until admission to the profession is regulated by Act of Parliament, so long will the influence of architectural bodies, outside as it were the scope of their domestic affairs, be restricted.

## Architecture as a Living Art.

There has been some discussion lately concerning the need for a revival of vitality in architecture, for a return, that is to say, to the spirit in which the architects and builders worked in past centuries. No one, unfortunately, who has studied at all the architectural activities of our own times can deny that we are passing through a period in which the art is suffering from a lack of direct inspiration, and in which a mechanical respect for tradition has been substituted for independence of invention. We have too many authorities to refer to, too many precedents, and as a consequence we are continually being hampered in our architectural efforts by the fear that we shall do something which will be not strictly correct. From excess of learning we have grown pedantic, and, consciously or unconsciously, we discourage originality because it seems to us to depart from what we have been taught to regard as the essential principle of the architect's practice. To be original the modern architect has to break rules and that, according to the tradition of the moment, is an offence not to be tolerated.

### The Spirit of the Age.

That architecture, when it is a living art, reflects the spirit of the age is true enough, but it is perhaps equally true that its present condition of suspended animation is a reflection of the conditions by which we are surrounded. It is all very well to talk of reviving architecture and of renewing its vitality, but what is needed first is the growth of some sort of popular impatience with the pedantry which cramps all kinds of architectural progress. There must be a demand for originality if the architect who has ideas is to be encouraged to develop them, and there must be an intelligent appreciation of legitimate effort if this effort is to be made efficient. But while the spirit of the age is so absolutely reminiscent of the past and so entirely occupied with reproductions of what has been dead for centuries there is little hope that we can restore to architecture the exuberant health that it enjoyed in an age which sympathized with its ambitions.

### TRAINING THE ARCHITECT.

It has been suggested, as a necessary step towards an architectural revival that the architect should be trained as a craftsman, as an actual worker in building materials, before he begins to practise design. This suggestion is inspired by the recollection that we owe to the master builders of the Middle Ages many of the greatest examples of architectural achievement that have been preserved to delight us in the present day. But, though the value of a thorough understanding of the technicalities of building to the designer of architecture is wholly beyond dispute, what is more desirable is that the architectural student should be taught to appreciate the spirit in which his great predecessors worked rather than to remember mechanically the details of the buildings they erected—that he should be trained to exercise his intelligence rather than merely to store his memory.

### COMPILATION ARCHITECTURE.

What we have now is not architectural design, in the true sense of the word, but merely compilation. Many of our modern buildings look as if the architect had shaken up in a hat a number of sketches of architectural details and had drawn out a dozen or so to be strung together somehow into a design for a building. All these details are charmingly correct, and quite rightly connected with the style chosen ; but when combined they do not convey any impression of the designer's sincerity of conviction. We can see that his education in archæological tradition has been well attended to, and that he has not neglected the duty laid upon him by his teachers of making many neat measured drawings of characteristic bits of standard architecture ; but we look in vain for any evidence that he has been inspired by the masterly originality of the great builders to launch out into ambitiously original undertaking on his own account.

### A POOR LOOK-OUT.

Frankly, the look-out for the future is not encouraging. We have no serious appreciation of the condition into which our architecture has fallen, and we have no real belief in the necessity for a complete change in our attitude towards the architect. He, for his part, is taught to do merely what everyone else does ; and, as a result, he is simply a plodder in a beaten track or on occasions a vague experimentalist who attempts senseless departures from tradition. There is at present no sign of any active movement in the direction of an awakening to the needs of architecture, and there is no general feeling of alarm concerning the condition of decadence in which it is languishing. Until this feeling becomes pronounced it is hopeless to expect any improvement.—*The Globe.*

# Reports on the Exhibition and Congress of the Royal Sanitary Institute at Exeter, July 5th to 12th, 1913.

By Delegates from The Society of Architects.

On behalf of The Society of Architects we attended the Twenty-eighth Congress of the Royal Sanitary Institute at Exeter, in July.

We enclose the Journal of the Royal Sanitary Institute for August, which gives the Inaugural Address of Lord Fortescue, as well as the lectures, and when we receive the Report of the Congress in which we are given to understand all papers, etc., will be set forth in extenso, we will forward it to you.

It was apparent that Architects were conspicuous by their absence, and we venture to hope that on future occasions when matters concerning our Profession so directly, as were before this Congress, influential representation of our members will be assured.

In the discussion on Town Planning much was said in favour of such schemes being left solely in the hands of Local Officials to devise and carry out ; such ideas we strongly opposed, setting forth the necessity of Architect and Engineer working together. Fortunately, no resolution was before the meeting, but from the trend of the discussion we were convinced that some form of Architects' Registration is imperative to enable us to hold our own in the interests of our clients and the welfare of the Profession.

The ever increasing officialism displayed by representatives of authorities of all kinds and who numerically predominate such gatherings, makes it almost impossible for the proceedings to be unbiased and the results if carried into force fair and just to those who have to pay.

The hospitality displayed was endless and sumptuous, and we congratulate and thank His Worship the Mayor and the Citizens of the " Ever Faithful " City for the welcome accorded to us.

William H. May, Charles Cole.

The Twenty-eighth Annual Congress was attended by an unusual number of delegates, and included Members from three Colonial Governments, five Government departments, fifteen County Councils, forty county boroughs and metropolitan boroughs, eighty-three boroughs, urban district councils or sanitary authorities, seven port sanitary and similar authorities, seven education authorities, and forty-one societies, universities and colleges. The Exhibition and Congress were well organized and well attended. The Exhibition was comparatively small but fairly representative, including a fine exhibit from Messrs. Rowe Bros. & Co., Ltd., of lead pipes and sanitary ware of all kinds. The Exeter Gas Light & Coke Co., and the Exeter Corporation Electricity Department showed a variety of domestic appliances actuated by their respective supplies. Messrs. The Beacon Light (Valveless) Gas Generation Ltd., and Messrs. Hubber & Son, showed air-petrol gas plant. Earth closets were shown by The British Sanitary Co., and Moule's Patent Earth Closet Co., Ltd. The Austral Window Balance Co., showed their balanced window sashes, and Candy and Co., Ltd., their "Devon" fire-places. Electric vacuum cleaners of portable size for domestic use were shown at two stands, and many other interesting exhibits were to be found.

The Exhibition was opened by the Mayor of Exeter, supported by all the local officials including the High Sheriff of Devon, on Saturday, 5th July. A State visit was made to the Cathedral on Sunday, 6th July, when the Bishop of Exeter preached on the subject of Sanitation and Health, with special reference to the visit of the Royal Sanitary Institute. The Congress opened with a reception at the Guildhall, at 1 p.m., on Monday, 7th July, followed by a Public Luncheon at 1.30. In the evening, Earl Fortescue delivered his address as President of the Congress, principally upon rural housing and responsibility in County administration for sanitary defects. Many other lectures and receptions followed during the week, but the writer was unable to stay for them. Good accounts of all that were of interest have appeared in the technical press which your members have probably seen and read.

Perhaps the most important matter was a Resolution proposed by Mr. H. D. Searles Wood, F.R.I.B.A., in the following terms :—

> "That the Council of the Royal Sanitary Institute be requested to urge upon the Local Government Board the desirability of the establishment by the Board of a Tribunal of Appeal from the decision of Local Authorities on points relating to practice in the working of the Building Bye-Laws, and should they consider that Parliamentary sanction is necessary for the formation of such Tribunal, to take steps to obtain such authority."

The Resolution was carried and will be duly supported by the Council of the Royal Sanitary Institute.

HENRY ADAMS.

## National Gas Congress.

The National Gas Congress and Exhibition opens at the International Exhibition Halls, Shepherd's Bush, on October 1st.

The Society of Architects is one of the Patrons of the Exhibition, and its President is one of the Vice-Presidents of the Conference on Coal Smoke Abatement,* on October 9th.

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*[A paper on this subject was read before the Society by Mr. T. G. Marsh, on March 17th, 1904, when in the subsequent discussion, one of the principal speakers was Dr. Des Voeux, who is to read a paper at the above Conference.—ED.]

# Notes on Japanese House Construction & Materials.

By W. Osborn Keats, M.S.A.

A JAPANESE HOUSE seen for the first time from the street by a stranger to the country is disappointing, the best part of the house usually facing a private garden and only the back being seen from the street; also the woodwork being unpainted gives, to the casual observer, a suggestion of the building being unfinished, and it is not until he becomes better acquainted with things Japanese that the stranger notes the beauties of the unpainted surfaces and the delicate workmanship that has been put into the construction of the building.

Foundations, as we know them in England, are non-existent. The horizontal sills rest upon rough hewn stones which have been pounded into the ground to within six inches or so of their tops. Sometimes the vertical posts rest on these stones, the horizontals being then tenoned into the posts.

The walls of a Japanese house are of wood, or lath and plaster. The framework is not braced, but consists of horizontal and vertical members only. This is due to conservatism in following the old form of construction, and also to the theory that a slight " give " in the structure ensures greater safety against collapse from a severe earthquake shock than one that is rigidly braced. In up-to-date structures framed roof trusses may be seen, but they are not the usual practice.

The houses are mostly of one storey, the floor being raised about a foot and a half above the ground. In a house of the cheaper class the floor may not be more than six inches above the ground.

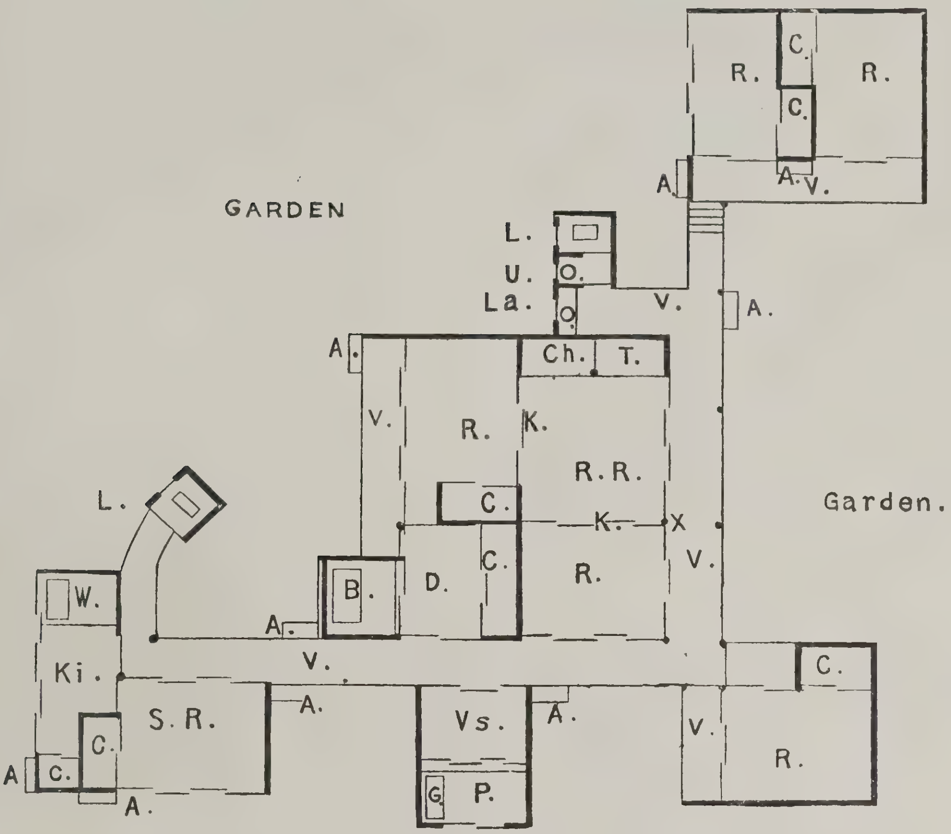
The openness of the Japanese house is a distinguishing architectural feature of the country, and no foreigner visits Japan without noting this and wondering how the occupants keep themselves warm during the colds of the Winter months.

*Tatami* (mats), *shoji* (verandah), and *karakami* (sliding partitions), are of standard sizes. This is due to the custom, still very prevalent, of these articles being tenants' fittings.

The size of a room is denoted by the number of *tatami*, or mats, required to cover it. Thus the servants' room is known as a six-mat room and the reception room as an eight-mat room. The usual height for a room is eight feet.

Sewage disposal in a few private cases is by water carriage. The general system of the country is by hand carriage, the material being used for agricultural purposes.

Amado or wooden shutters are used for closing in the verandah or shoji at night or during heavy wind and rain storms. They are formed of 1½ in. by 1 in. square framing filled with ¼ in. boarding. When not in use they slide into a box.



Plan of a Japanese House.

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REFERENCE.

| | |
|---|---|
| A. | Amado box. |
| B. | Bath room. |
| C. | Cupboard. |
| Ch. | Chudoko. |
| D. | Dressing room. |
| G. | Geta box. |
| K. | Karakami. |
| Ki. | Kitchen. |
| L. | Latrine. |
| La. | Lavatory. |
| P. | Porch. |
| R. | Room. |
| R.R. | Reception room. |
| S. | Shoji. |
| S.R. | Servant's room. |
| T. | Tokonoma. |
| U. | Urinal. |
| V. | Verandah. |
| Vs. | Vestibule. |
| W. | Wash up. |

Thick lines indicate Plaster or Boarded partitions. Broken lines indicate Shoji, or Karakami.

Good baths are made of *hinoki*, of different shapes and sizes. 4 ft. 6 in. by 2 ft. by 2 ft. 6 in. high is a good-sized bath. Part of this is taken up by the boiler and there is a wooden partition to prevent the occupant from coming in contact with the heater. When the water is heated sufficiently these holes can be plugged so that there is a supply of clean water after the bath has been used. Sometimes a separate compartment is formed for this purpose.

The bath with a copper container for charcoal takes a long time to heat. Its advantage is that no flue is required and it is clean.

A fire-proof floor or special precaution against fire is advisable for baths fitted with a heater. The bath room has a wood floor. The Japanese bather washes outside the bath and then gets into it and soaks for half-an-hour, or as long a time as he can afford, the water often heating up to a temperature of 110 degrees F. in that time.

The chudoko is an alcove containing cupboards and shelves and usually adjoins the *tokonoma*. All materials used in its construction are decorative, this being a feature of the room and forming part of the minute etiquette of the Japanese in the reception of a guest.

Ceilings are of thin wood planks rebated and fixed to allow of ample ventilation. If a plaster ceiling is put in ventilation should be allowed for the escape of the charcoal fumes from the *hibachi*—a small wooden, metal or earthenware pot in which charcoal is burnt for heating purposes.

Cooking is usually done over a kind of small portable furnace called a *shichirin*, somewhat similar to a *hibachi*. Europeans build a small kitchen with a stove when erecting servants' quarters, this stove should be built to take the cooking pots, the usual size pot holds 3 *sho* of rice and is 11 in. in diameter, the water boiler being 15 in.

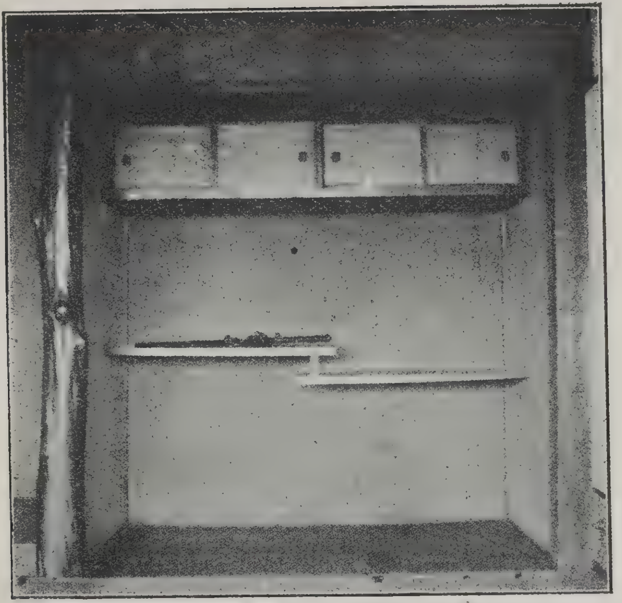
A large cupboard is usually formed in each room, excepting the reception room. These cupboards are principally for the bedding and are usually 6 ft. by 3 ft., and about 6 ft. high, the head piece being level with the *shoji* head piece. The upper part is usually wood lined so that the bedding does not come in contact with the plaster wall.

A box or some other receptacle is usually provided at the entrance for the *geta* (wooden clogs), a convenient arrangement being under the floor, with or without doors and seven inches, or more, high, extending the full width of the entrance.

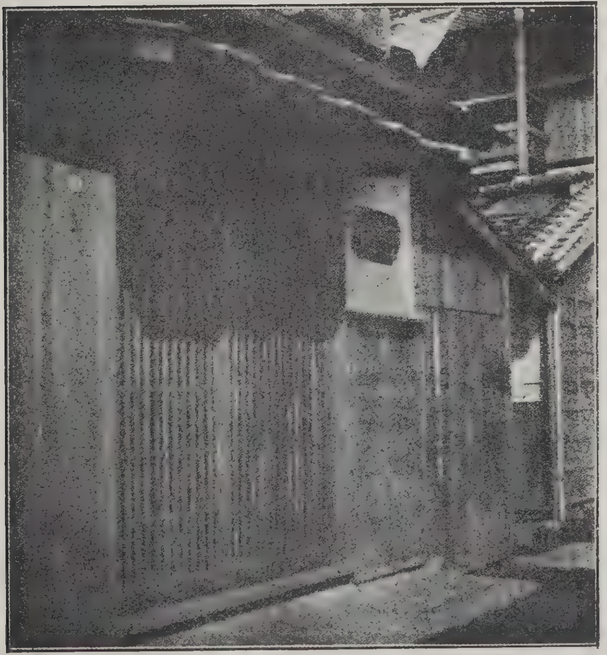
Steps at the porch and from the garden to the verandah are usually formed of large stones irregular in shape and size.

The porch may be closed with *shoji* and *amado* or with grated sliding doors.

In the North it is usual to have an *irori* (a metal vessel) sunk in the floor of the room, the sinking and boarding being the size of half a mat. In small rooms it is usually placed against the side of the room so as not to take up space required for a bed,



View of Chudoko.



View of Grated Door.

*Karakami* are the internal sliding partitions dividing one room from another. They have frames of similar section to a *shoji*, the centres being filled with wall paper or, in superior cases, with canvas. They are of standard size similar to *shoji*.

The kitchen has a wood floor, a small portion of its area being at a level eight or nine inches below the rest. This portion is used as a wash-up and here is placed the wooden trough with outlet and drain, also the water tubs, or tap if water is laid on. Part of the kitchen floor is made to lift up and the space underneath is used as a store.

## MATERIALS.

Japanese roofing tiles are of a dark grey colour and porous when new. On this account they usually have a composition of lead or soot rubbed on them. They are bedded in mud to keep them in place. A new tile is coming into use with a lip at the head. It is hung over a small batten and fixed by a nail or wire. This tile also requires a small amount of bedding material.

In the North the tiles are of a reddish tint and are glazed to prevent their destruction by frost.

The more elaborate the roof the heavier the ridges and hips, formed by more layers of tiles and mud. The finials also increase in size, and some three feet wide may be seen on old houses.

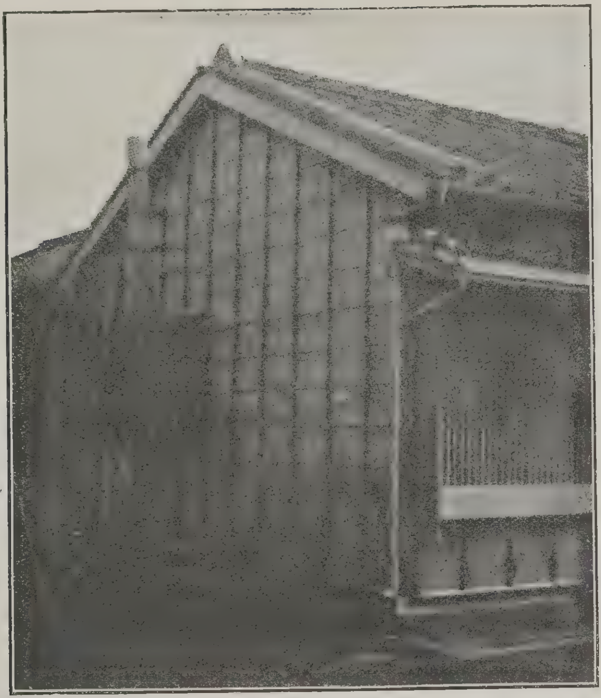
For decorative purposes the overlapping portion of the tile is often coated with white plaster for a distance of three feet down from the ridge and up from the eaves. As the roof becomes older and the tiles loose the whole length of the overlapping portion, from ridge to eaves, is coated in the same manner.

Chinese tiles are used for ridges and hips, and in some districts for roofing purposes. They are then laid concave and the joints covered with tiles laid convex, the joints being pointed.

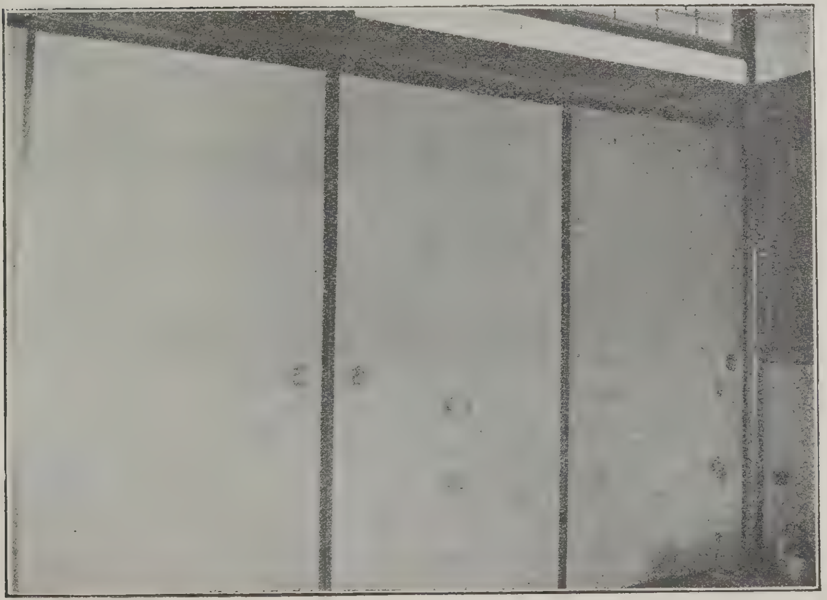
## SANITATION.

The usual system of sewage disposal is a collecting tub, about two feet six inches by two feet, sunk in the ground which is dipped out three of four times a month. A better arrangement sometimes seen is a small receptacle to be emptied every day. For latrines a hole is made in the floor of the closet and a glazed earthenware frame is fitted in. These frames are of various sizes and shapes. At least a foot should be allowed on all four sides of the opening. A closet four feet square is a fair size, but many are not more than three feet square.

Urinals may be of a European pattern, or a glazed cylinder with a small hole at the bottom. The liquid either enters an open drain or is collected for future use. A wash basin is always placed near the latrine, a small compartment being often provided for this.



View of Weatherboarding.



View of Karakami.

### FITTINGS AND FIXTURES.

*Shoji* are the sliding screens forming some of the outer walls of a house. *Sugi* and *matsu* are the usual woods out of which they are made. The standard size is 5 ft. 9 in. by 3 ft. 0 in., but any size can be made to order. *Tatami* is a floor mat, the standard size of which is 5 ft. 9½ in. by 2 ft. 11 in., and 2½ in. thick, but they can be made to any size required. A second class *tatami* has a medium fine cover of matting and is composed of straw tied with at least twenty-two rows across its width, and is bound with cloth on its two long sides.

The wood flooring under the *tatami* is from 3 to 6 *bu* thick, according to the character of the house, and is slightly open for ventilation, otherwise the straw of the *tatami* rots. A wooden border about 2 in. wide and flush with the surface of the *tatami* is fixed around the wall as a skirting to prevent the *tatami* coming in contact with the plaster.

These *tatami* are kept scrupulously clean, the constant brushing damages the plaster or sand on the walls, for this reason paper is often pasted about six inches high around them. It would be an improvement to have a 6 in. by 1 in. wood skirting to the walls instead of the usual 2 in. by 2½ in. border.

*Tokonoma* is a recess having a wood floor raised 4 in. to 6 in. above the *tatami* adjoining the *chudoko* in the reception room. As this is a decorative feature the woodwork is especially good. The post dividing it from the *chudoko* is often a branch of a tree from six to nine inches in diameter with the bark stripped and the surface highly polished, shewing the knots and other beauties of the wood.

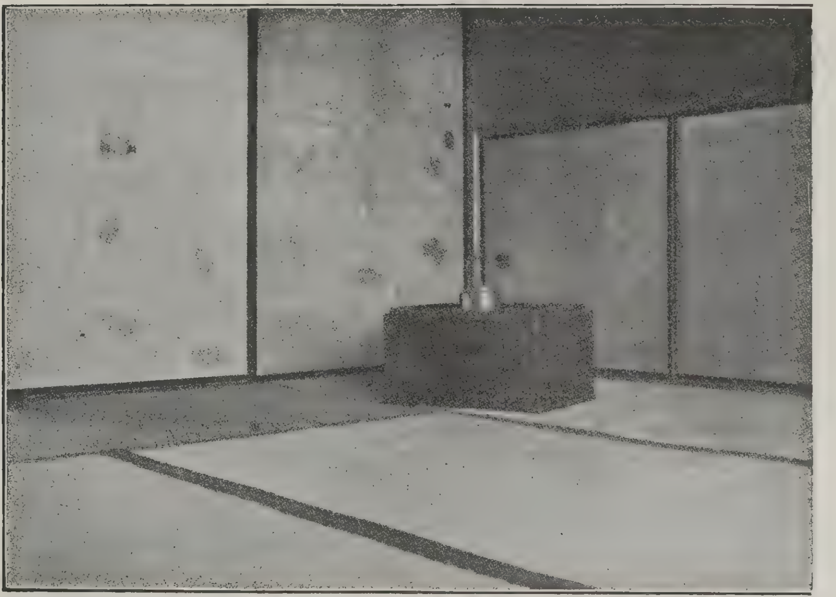
In this recess is hung a *kakemono* (scroll picture), and on the floor stands a flower vase.

The walls are of lath and plaster. The laths are usually split bamboos of ½ in. diameter, but sometimes are of ¼ in. bamboo, or less, and not split. Mud mixed with chopped straw is plastered on both sides, and the two faces finished with a thin coat of lime plaster, the total thickness being about two inches.

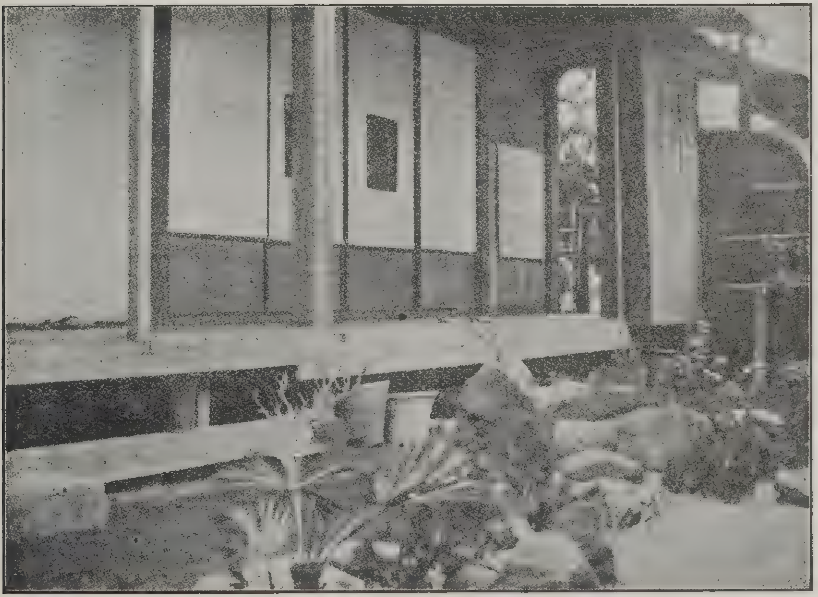
The internal plastered walls are usually finished with a sand face, made by mixing sand with paste and trowelling it on the lime face.

Good class plastering for brick or stone walls is made with sand, lime and hemp and is mixed with hot water in which seaweed has been boiled. This makes a very strong and excellent plaster.

The outside walls, where not *shoji*, are usually horizontally weather boarded, an average size for the boards being 9 in. by ¼ in. thick. Rebated vertical strips, 1¼ in. by 1 in., and one foot apart, are fixed on the outside and checked for boarding.



View of Tatami.



Amado Box and Verandah

## MATERIALS.

Tests are being made with asphalt. At present it is found that the asphalt which stands the heat of Summer becomes brittle and cracks in Winter, and the asphalt which withstands the cold of Winter becomes soft during the Summer months. For important works foreign material should be obtained.

Bricks range from 8¾ in. to 9⅛ in., and weights from 5¼ to 6¼ lbs. Large quantities of the bricks made are defective in shape and burning. Three qualities are on the market. For face work bricks picked from the best quality should be specified. Fire-clay bricks can be obtained.

There are many brands of cement on the market and two or three qualities of each. *Asano*, made near Tokio, is equal to an average English Portland cement.

Various sizes of drain pipes are made. The smaller sizes are badly fired, soft and are rarely true. They can be obtained glazed if required. Concrete pipes in large and small sizes are made.

Most towns of any size are supplied with electric light. Fittings are mostly of American pattern and standard. Regulations require a larger flexible cord than the English standard, so that wheels, etc., for use with this material should have wider grooves. Lamps, carbon and tantalum, are made. Each town has its own rules. Houses are wired by the company or by agents appointed by them. Meters can be rented or bought. Often a minimum charge per month is made whether the equivalent amount of electricity has been consumed or not. Light can also be paid for at so much per lamp. The voltage is usually 100. Gas is extensively used throughout the country.

Flat and corrugated galvanized iron can be obtained of the usual standard sizes. Sheet glass in small sizes is made, and larger sizes are imported. The usual building ironwork, wrought and cast, can be made to order. Pipes of all sizes can be obtained. The usual sizes and thicknesses of lead can be obtained, but, as the thickness in a sheet varies very considerably, imported lead should be used for important work. Lime is usually brought to the work in bags, already slaked. It sets hard and makes good mortar and plaster All kinds of paper are made. Wall paper is of small size, 2 ft. by 1 ft. 8 in., and very thin. Foreign wall paper can be obtained from some Japanese and foreign firms. On account of the great variation of the humidity in the atmosphere foreign wall paper should be dispensed with where possible.

Some good paints are manufactured, but, as there are many inferior makes on the market, imported paint should be used. These inferior paints soon lose their colour and later have the appearance and character of colourwash. Excellent lime plastering is done, but cement plastering is not so well understood. For ease in working most plasterers mix lime with the cement.

Plumbing is not well understood. Pipe work is more satisfactory if done in wrought-iron. Rainwater goods are usually made of galvanized iron of very light gauge. For work to last heavy material should be specially specified.

Roofing felt is more like tarred paper and is in small sheets. Malthoid and other foreign felts are on the market. Slates, size 14½ in. by 7¼ in. Are made in three qualities, viz. : 1½ *bu*, 2 *bu* and 3 *bu* in thickness. Larger sizes can be obtained if ample time is given for the execution of the order. Shingles are everywhere used. They are made of *sugi*, the size being 10¼ in. by 7½ in., and 1 *bu* thick.

Steel sections in all the usual sizes can be obtained. Large sizes require ordering. In calculating stresses for important works a deduction of 20% of the resultant figures is advisable if worked out by the formula for English steel.

Masonry work is excellent. A fair range of stone is obtainable, from granite to a soft stone. The latter is about equal to Bath as regards working and appearance, but is not equal to it in wearing qualities.

Roofing tiles can be obtained in numerous shapes, the principle being Japanese, French and Chinese. Paving tiles of various shapes and colours are obtainable, but the colours are not fast and the sizes are not truly uniform.

Japan is very rich in timber, the following being a short list of timber in every-day use. There are many varieties of most of the timbers mentioned. Keyaki : A hard wood ; good for outdoor work ; slightly resinous ; reddish-brown ; somewhat similar to open grained oak ; expensive. Kaba : A hard wood ; good for outside and indoor work ; similar to birch ; difficult to work. Nara : A hard wood ; resembles oak ; liable to shrink and expand and splinter ; cheaper than the above-mentioned woods. Bamboo : Used for all possible purposes. Hinoki : Somewhat resinous ; good for all kinds of work ; lasts well under water ; very decorative ; brownish yellow and lustrous ; one of the most expensive of the soft woods. Formerly all palaces and temples were built of this wood. Matsu : One of the cheapest building woods ; will not stand alternate wet and dry ; subject to wet and dry rot and is readily attacked by white ants ; good for beams, joists and roof timbers and all rough carpentry ; equivalent to white pine. Momi : Good for rough carpentry ; equivalent to fir. Sugi : A superior wood to *matsu* and as extensively used ; slightly more expensive ; will stand alternate wet and dry ; is reported to resist white ants ; equivalent and superior to red pine.

In regard to water supply, the Water Companies prefer to lay all pipes and their fittings throughout the building but will allow competent contractors to execute the work inside their stop-cock if so desired. All ordinary fittings for hot and cold water pipes can be obtained.

In addition to the materials and fittings mentioned, many of the other essential materials, fittings and accessories required in house construction are on the market in small quantities.

# Registration News.

## Prospects of Success in New Zealand.

The Bill promoted by the N.Z. Institute of Architects has passed its second reading, and has been referred to a Committee of the House. The promotors have every reasonable hope of success this Session, though notice of objection has been lodged by some interested parties, who combine building with architecture.

The N.Z. Institute of Architects in a memorandum on the Bill, says, architecture may justly be regarded as a visible history of the past; it includes the realization of art in a structure, both as to itself, its complete harmony with its surroundings, and its perfect adaptation in every detail to its intended purposes. It is the most democratic of arts being equally important for the physical, mental and moral well-being of mankind, rich and poor alike, especially in its relation to habitation, which is second only of the immediate necessities of life.

The practice of architecture is one of great responsibility, needing for its proper equipment a long preparation, by close and never-ending study, of a very wide and increasing range of artistic and technical subjects.

In viewing the subjects of study necessary for the proper training of an architect the following important matters suggest themselves :—

1. It is essentially requisite that an architect should have a sound knowledge of town development in all its aspects with a view to ensure that, throughout, there shall be a proper blending of perfect utility and artistic effect; for, without doubt, improved and beautified surroundings (including fitly designed buildings) exercise an elevating and refining influence upon a people;
2. He must also have a knowledge of hygiene and sanitation, matters which need closer attention and more skilled treatment as the general mode of life becomes more complex;
3. Amongst the first essentials is a complete training in the art of good design, including arrangement of plans, a thorough knowledge of construction and materials, with special reference to fires and earthquakes.

Briefly it may be said that the aims of an architect are :—

To promote the welfare of the community;

To reduce disease by providing healthy homes carefully designed and of sound construction;

To assist the authorities to beautify and embellish cities, towns and districts;

And to be dominated throughout by a self-sacrificing devotion to his art and to display the highest integrity in the discharge of his exalted trust.

At present there is, in this Dominion, no qualification demanded, or restriction imposed, to regulate the practice of the profession of architecture, and it is open to anyone, however lacking in special knowledge, undesirable as to character or otherwise unqualified, to pose as an architect and the public have no adequate or immediate means of distinguishing the competent from those having many disqualifications.

Much harm has been done by incompetent, unworthy, and unprincipled practitioners, some of whom ply other callings, not analagous, in a manner prejudicial to the public interest. As regards any actively dishonest person acting as an architect, little need be said. The grave impropriety of permitting a continuance of such a possibility is only too apparent.

An incompetent practitioner inflicts injury to the community in a degree second only to an unscrupulous one. His employer suffers through absence of good design, inconvenience of plan, the use of inferior materials coupled with bad workmanship, which make for added and avoidable expense and general dissatisfaction. If an architect is not competent, his work must result in loss and injury, not only to the employer, but to the community also.

There can be no doubt that the Statutory qualification and registration of architects would be of immense public benefit, it would greatly minimize inferior work and undesirable practice, raise the status and tone of the profession, make it more attractive to men of special natural and educational qualifications, and necessitate the earnest application on the part of students, the test of the calibre of aspirants being the examinations necessarily instituted. It would provide for the efficient self-government of the profession by an Institute, comprised of all registered architects, through an elected responsible Council, which would have the confidence of the public and the profession, that all matters of mutual interest would be conscientiously dealt with.

The Statutory qualification of architects was adopted in Italy, Spain and Russia prior to 1905, in Illinois, New Jersey, California, Quebec, and Alberta prior to 1906, and in Transvaal and Natal prior to 1907 and 1908, while in Great Britain, Europe, Canada, Australia, part of South Africa and America, active movements are on foot to establish it, as it is very generally recognized that under Statutory control and subject to wise and just regulations, every member is required to have had adequate training and experience, is subjected to equitable rule and discipline, inculcating a high standard of professional honour, and thus he will secure the respect of the public as belonging to a profession which shall consist of educated, cultured, and qualified men.

When defining the principles on which this Bill should be based and the various provisions for its successful operation, the Institute found that in many respects "The Accountants' Act, 1908," was a suitable guide as its main provisions and machinery clauses coincided with the ideas of the Council in a marked degree. The success that has attended the operation of that Act suggests that a similar result may be expected in the case of the Bill now before you.

Briefly the Bill provides for the following (*inter alia*) :—

The setting up of an impartial Board of six persons, three of whom are to be appointed by the Governor in Council, and three by this Institute. The duties of this Board to be to receive and determine all applications from persons desiring to be placed on the Register, and in compiling such Register the qualifications are so fixed that no one having any reasonable claim to be considered an architect will be excluded from membership, if he is of reputable character, and to conduct the election by all registered architects of the first Council of the Incorporated Institute, after which the Board ceases to exist, and the new Council carries on the work of the Institute incorporated under the Act.

The duty of the Council will be to make regulations for the good government of the Institute; the appointment of officers; the methods of admission of new members; the training of students; the establishment of examinations, lectures, scholarships, and the like, and generally to do all those things consistent with and in promotion of good order, financial stability, professional status and conduct, educational attainments and domestic details as may be right and proper, and in accordance with both the letter and spirit of the Act.

Attention is particularly drawn to the great public benefit which has attended the statutory qualification and control of other learned professions, notably Medicine, Law, Accountancy, and others, and it is claimed that the passing of this measure for Architecture must be equally beneficial.

In this Bill no new principle is laid down, nor is any exclusive benefit sought. All the rights and privileges asked for have already been granted to one or other of the above-mentioned professions, and all can be pointed out in existing Statutes.

Support is asked for in the interests of the public, the improvement of Architecture and its allied sciences, and generally for the benefit of the commonweal.

## The Society of Architects' Bill.

The Society of Architects has again drafted a Bill for the registration of architects, but it is feared it is not likely to get through for want of support from the Royal Institute of British Architects, which is the older and better established body. It is agreed that the principle of registration is sound, but because the Bill is not being presented by the whole body of architects in the Kingdom headed by the R.I.B.A. it is just allowed to be crowded out session after session to give place to business of more general interest. The attitude of the R.I.B.A. to the movement is not quite clear. It appears to think that effort should be directed first to the better education of future architects, but why this should preclude weeding out the unfit from the present generation is not understood. They are not only a blot on the profession, but also a menace to the public. The Society is said to be this time canvassing very energetically for support to their Bill and we wish them success.—*Indian Engineering.*

# Registration of Auctioneers.

The President of the Auctioneers' and Estate Agents' Institute, Mr. B. I'Anson Breach, F.S.I., in his Presidential address said · " A Bill has been drafted with a view to the establishment of registers in England and Wales, Scotland and Ireland, of persons dealing professionally, as auctioneers and estate agents, with real estate. It proposes to constitute a board to be composed of representatives nominated by the Board of Trade, the Auctioneers' and Estate Agents' Institute, and the Surveyors' Institution, and a certain number of co-opted members. It is proposed, after the expiry of a period long enough to allow of all qualified persons entering their names upon the register, to prohibit unregistered persons from acting professionally as valuers or auctioneers of land and buildings ; but the Bill does not seek to restrict any one from carrying on any other branch of auctioneering or estate agency. All persons possessing the necessary professional and personal qualifications to practise will be entitled to registration. The object of the measure is to provide a guarantee to the public that persons holding themselves out to act with regard to real estate valuation, sale, and agency, shall be both competent and trustworthy."

*The Times* commenting on this in the course of a leading article says, the proposal is in keeping with the general tendency to impose a statutory guarantee of competency upon persons exercising a responsible profession. It has long prevailed in the older professions ; and, as others grow in importance with the development of social conditions, a demand arises for their legal control. The object is to protect the public from loss and injury sustained by entrusting their affairs to incompetent persons. The first step is usually taken within the calling itself by the formation of a voluntary society, membership of which is a guarantee of a certain standard of professional and personal qualification.

Both the imposition and the administration of statutory restrictions on the free exercise even of a profession demanding a high degree of special knowledge or skill are regarded with a jealousy which is natural and wholesome within reasonable limits. The question is frequently discussed with regard to the registration of medical practitioners and the power of the General Medical Council to erase names from the register ; and the battle of registration for nurses is still being fought. The objection to restriction is twofold ; it may on the one hand invest really incompetent persons with a spurious guarantee, and on the other it may deprive quite competent and even specially qualified persons of the recognized status implied by registration. These objections are obviously concerned with the administration of restrictive powers, not with the principle of restriction, which cannot be impugned. If the public were deprived of all safeguards, say, in medical practice, and any one could sign a death certificate, within a few months intolerable evils would spring up and create an irresistible demand for statutory control. But, of course, individual cases may occur both of incompetent persons on the register and of competent ones not on it, and, therefore, it is right that the procedure should be subject to vigilant criticism. What really inspires heated attacks on medical registration, however, is the leaning towards unorthodoxy in treatment which retains such a strong hold on many persons. This does not apply to the business of an auctioneer.

It is interesting to note that this proposal for registration follows the amalgamation two years ago of the Auctioneers' Institute and the Estate Agents' Institute, and that the latter is a case of the junior body in point of foundation (the Auctioneers) founded in 1886, absorbing the senior body (the Estate Agents) founded in 1872.

The tendency in all open professions is towards federation by Act of Parliament, and we shall watch the latest endeavour with sympathetic interest.

## Architectural Politics in South Africa.

Our contemporary, the *South African Architect*, is perturbed at criticisms which have appeared in various Transvaal newspapers regarding the Architects' Registration Bill, from a Mr. Whitman, who probably from ignorance of journalistic etiquette has addressed his communication to the lay press only and ignored our contemporary except to the extent of mentioning the paper.

We agree in our contemporary's condemnation of this method, though we think that Journal overrates the probable effect of the protest it complains of. Had anyone at home taken similar trouble, whether he was an architect or not, in criticizing in the public press the proposals of the Society for Registration here, we would have freely forgiven any breach of etiquette in our admiration of the man who is sufficiently in earnest to oppose the scheme in that way.

When the Society in years gone by " stumped the Country " on Registration, the difficulty was not to get support but to find opposition to the principle of Registration.

Opposition is better than apathy, and if someone would get up and tear the Society's arguments to pieces in the public press, the Society would not complain.

We venture to think that Mr. Whitman is open to conviction, and we have known several cases where strong opponents of registration have been converted into still stronger advocates of it.

## Registration in the Union of South Africa.

The Society of Architects at Home seems to be kept particularly well informed upon the doings of the profession in South Africa. Its organ, *The Journal*, every mail contains some reference to the profession in this country, and it has many times alluded to the Registration Act. In a recent issue it refers to the Bill, and calls attention to the fact that the titles "Architect" and "Quantity Surveyor" are to be protected, and unqualified persons may not recover fees, and that a schedule of charges and code of ethics is included in the Bill. This is really the essence of the Act, and we may say that the preparation of it for Parliamentary consideration is well advanced; in fact almost completed. Under these circumstances the general adoption of Registration in the Union of South Africa may be looked forward to at no distant date.—*The African Architect.*

## Registration Enforced in the Province of Quebec.

### WHAT IT MEANS TO THE PROFESSION.

The Association of Architects of the Province of Quebec is a closed corporation. At least this is the decision just handed down by Mr. Justice Demers. The same ruling was made several years ago by Judge Champagne of the Circuit Court, and forced to an issue in order to ascertain the opinion of the Superior Court. During trial the plaintiff, the Association of Architects, alleged that the defendants were engaged locally in the practice of architecture without being enrolled in the association. The defendants contended that it was not a closed corporation and that they should be allowed to practise as qualified architects on account of their experience and training without going through the formality of registering as members of this association. The law dealing with such registration, they maintained, applied only to those who, in the words of the article, "held their title in virtue of this law." Defendants represented as they held their title of architect in virtue of certificates conferred by American Institutes of Architecture, they did not fall under the operation of this law. The plaintiff association, on the other hand, maintained that the architectural profession, in virtue of the law referred to, was placed on the same footing as the legal and medical professions.

Justice Demers, in summing up, did not enter into a discussion of the question raised, but contented himself with declaring that all persons who were not members of the Association of Architects and who employed the style of architect and engaged in practice as such, were amenable to payment of a penalty not exceeding $25 for the first offence.

The defendants were condemned to pay a penalty of $1 with costs of the action as they were never before convicted of the offence and the case should have been tried before the Circuit Court. Such a decision will form a permanent basis for action and settle the much disputed question.—*Construction.*

# Registration and Trades Unionism.

## THE BLACKLEG ARCHITECT.

Two years ago, Registration seemed in sight, and the amalgamation of the two leading architectural societies almost an accomplished fact. We all know that failure followed, as disappointingly as unexpectedly. To whomsoever we attribute the blame, according to our sympathies or prejudices, we ought all to take it for granted that they who moved the regulator too fast, and they who set it back to "slow," were equally loyal and sincere. What stopped the watch? Surely the lack of energy of the little wheels! Is that likely to be evoked by the report on Registration we are awaiting? Is it more likely that the coming session of the R.I.B.A. will pass without the presentation of any such report, and that Mr. Reginald Blomfield's presidency will expire in peace as fruitless as the more active propaganda of Mr. Leonard Stokes?

One last question: Has another influence—perhaps a disturbing one—embodied itself in doubts during the last twelve months which must have afflicted some of us? Those of us who have urged Registration during the last thirty years have rejoiced to point to the results achieved by organization in other professions—notably in that of Medicine. And we had reason. The loyalty of medical men to their representative organization was as patent as the status and benefits it had secured them. A crisis supervened in connection with the Insurance Act, and the loyalty of the majority of medical men concerned broke down. We have no right to sit as judges, and say why. But as surely as it was so, in the not distant future a State Medical Service is certain—for good or evil, who knows? And if Registration equally fails to bind architects, so it is quite conceivable that the "panel architect" may hasten to secure the wages he cannot to-day earn. Only the other day it was flung in our teeth, in connection with a competition which we had condemned, and the Institute had tabooed, that we were as big fools as the Honourable Society of Tooley Street Tailors, who, before one of its members made a suit of clothes, insisted that his customer should pay a premium for the pattern and cut! So idiotically do the ordinary guides of public opinion fail to understand why we seek to protect the public from incompetence and charlatanism.

More imperatively at the moment, perhaps, are wisdom and courage necessary in the councils of the organizations that seek to promote the interests of the Building Trades. For fifty years, here and elsewhere, we have consistently advocated the rights of the trade-unionist workman. We have never employed non-union labour, because it did not pay. We have never had a dispute with a Union that was not amicably settled. In disputes between other employers and their workmen we have never taken sides where questions of wages and the like were being fought out.

But, to-day and always, we have doubted the wisdom of the trade-unionist who demands the exclusion from work of the non-unionist, and wants to coerce him into the union. "Why?" Trade-unionists have said to us, "Are you not seeking to set up an architectural union, and to coerce all architects into Registration?" And our reply, of course, has been: "Nothing of the kind. We are asking the State simply to test and license the competent architect, and so to enable the public to distinguish him from the chimney-sweep or undertaker, who desires to add 'architect' to his other designations on his doorplate." We seek, as it is, to exclude the blackleg architect from a competition in which he seeks to win by underbidding our recognized scale of remuneration; but if a committee or local authority is fool enough to employ him, we have no right to proclaim a strike when the building is begun. In most cases, the trade-unionists have done little or nothing to insist on the competence of their admitted members; and that is why, especially in some of the less skilled trades, people will employ the blackleg.—*The Building News.*

## Professional Defence.

It is interesting and satisfactory to see that the lead given by the Society last year in starting a Defence Fund for the assistance of its members in cases of litigation involving general professional interest, is being followed by other similar bodies. The latest Institution to take up the question is the Institution of Municipal Engineers, who we understand have formulated a scheme for consideration at the Annual General Meeting. The matter also seems likely to come before the profession in South Africa at an early date.

## New York's Lady Architect.

Miss Fay Kellogg is New York's first successful woman architect, and this fact has no doubt helped her considerably in her career. The Americans, on the whole, are extremely fond of anything novel, and the novelty of having one's house designed by a woman architect has appealed to many influential Americans, Miss Kellogg finding plenty to do in her profession. She studied her profession in Paris and New York, and can not only design a house, but is a capable carpenter and steam-fitter. She knows how to do, and has done, the whole work of building a house. Miss Kellogg's chief interest in her work is in the designing of really comfortable houses for women to live in, in which she embodies many comforts that women appreciate and that would not occur to the mind of the average architect of the stronger sex. In this work alone it is said that she earns $8,000 per year.—*The Architect and Builders' Journal.*

# The First Atelier :*

## 16, Wells Mews, Wells Street, W.

The inauguration of an architectural atelier in London, where the opportunities for training in architecture might not unnaturally be regarded as ample, demands some explanation of the reasons which led to the adoption of this course.

The view has been frequently expressed that if the existing schools were thought to have failed in recognising some of the needs of the architectural student, organization of a propagandist movement would have been a wiser course. Such a view can only be held, however, in the absence of a sympathetic understanding of the real purpose of the atelier, as a means of developing the faculties of its members in a manner absolutely and radically different to that of the class or school.

Teaching, as usually understood, aims at the provision of a copious supply of information to be consumed, and digested if possible, by the recipient ; and, as it is much easier to absorb a mass of facts than to deduce from them an organic philosophy, the majority of the students under a rigid and definite curriculum tend to become mere receptacles with but little capacity for utilising the information they have stored up.

### THE PURPOSE OF THE ATELIER.

The aim of the atelier is not so much to impart information as to develop faculties, and for this purpose its more flexible organization has been found by experience to be the most efficient.

But it may be said our existing schools do not all tie themselves to a curriculum. Nothing could well be freer than the practice at the Royal Academy or in the studio sections of other well-known schools. In what way is the atelier an advance on these ? In reply it may be freely admitted that, despite the very marked distinction in method to which reference will be made later on, many of the advantages of the atelier in respect of the interchange of ideas and the spirit of comradeship are to a great extent shared by these schools, and the introduction of the atelier would be scarcely warranted without more cogent reasons than these.

Now the atelier was instituted by the Beaux-Arts Committee, and perhaps the most vehement criticism has been aroused by the harmless-looking words, " Beaux-Arts," which take on such curiously different meanings to artists of varied temperament and upbringing. To one they stand for all that antagonizes him in conception and method ; to another something well enough suited to the foreigner but out of harmony with the English spirit ; to a third a method admirable for certain types of building but equally unsuited to others, and accordingly the term " Beaux-Arts " will be made responsible for every varying degree of individual capacity or limitation.

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* From an article by Mr. H. V. Lanchester in *The Builder*, in which he points out an obvious defect in architectural education at home, and explains the steps taken by the Beaux-Arts Committee to remedy it.

Without allowing ourselves to wander into a somewhat futile investigation as to how such impressions arise, let us come directly to the question of what the Committee meant to convey in adopting this title and in what way it dominates the character of the atelier work, using as our text a quotation from the explanatory *précis* issued last February :—

> "Although such progress has been made in building up schools to replace the pupilage system, it is generally recognised that, however excellent they may be in other respects, they fail in the logical and systematic teaching of those principles of design which are essential if a community of ideas and generally accepted standard of criticism, so necessary to a vital school of architecture, is to be maintained."
>
> " Such logical system of teaching and standard of criticism exists at the Ecole des Beaux-Arts, where the principles and theory of architecture have been preserved by unbroken traditions since the time of Louis XIV. It is believed that the establishment of the definite architectural principles with which the Beaux-Arts atelier system is intimately connected is the first necessary step in this country toward placing architecture on a sound theoretical basis."

The system here referred to may be epitomised in the phrase " Nothing without a reason." If the traditional forms of the past are referred to, it is solely with a view to indicating the reasons for their adoption and development. When a subject is set as an exercise in design it is with the object of determining what form of architectural treatment will best express the purpose of a structure. It is definitely at issue with unintelligent adaptation of traditional types of building to needs of an utterly different character, it is far less concerned with the exact mode of expression selected by the designer than with the fact that he shall express absolutely and completely in architectural forms the intention of the design he has conceived. It is neither the friend nor the enemy of any recognized style, and while accepting the valuable heritage of tradition, makes no attempt to insist on the forms of any particular period or school.

### The main principle of the Beaux-Arts System.

An artistically logical solution of a problem as the sole basis for sound architectural design is the main principle of the Beaux-Arts system, and it is the employment of this method that gives the atelier its distinctive character. Its founders recognized the impossibility of imposing this method on any of the established schools, for the simple reason that only those who had received their own training on these lines were qualified to impart it ; and it was felt that the possibility of securing the services of the present *patrons* and *sous-patron* would alone more than justify the establishment of such an atelier, as by this means, at all events, a definite step would be taken towards inaugurating a system that is, in the Committee's view, the only one affording a sound standard in architecture.

Perhaps it will be as well at this point to explain by a few instances in what way the study of architectural problems is influenced by Beaux-Arts methods.

It may be fairly claimed that England is in the front rank in appreciating the economic needs in planning a building, both as regards first-cost and subsequent convenience ; these are well looked after, but architecture means something more than this. To begin with, we have the site, its aspect, conformation, and surroundings all affecting the form of the design. Symmetry or assymmetry without due reason are each equally absurd. Then we come to the question of purpose, and see the necessity for massing and treatment that will give the proper relative importance to the various functional parts combined in the building as a whole, so that if, for example, there is one of supreme importance it should duly dominate. Again, if there are special practical or æsthetic requirements these must be seized on as valuable aids in enhancing the typical characteristics of the building.

Were such principles as these generally taught and understood we should have had no Regent Quadrant question, no conflict between the trader and the architect, nor would the bulk of our architectural designs indicate such a lamentable failure to tell you whether they are intended to represent a palace, a town hall, a museum, or what not.

Let us make the most of the one brilliant exception we can claim. As a people, we have always loved our house and garden, and this delight has lifted us over our limitations and impelled us towards making a country-house definitely and unquestionably a country-house.

It has been hinted that the Beaux-Arts methods will wreck this instinctive faculty, while in reality nothing is further from the truth, the fact being that hitherto only in the country-house have we worked genuinely and whole-heartedly on Beaux-Arts lines.

The same science of æsthetics is no less applicable to detail than to the broad general principles of design above referred to. How little of the architectural teaching at present in vogue goes beyond the accumulation of a mass of information as to the traditional forms in use in the past, and how useless is this knowledge without an understanding of the origin and purpose of these. We all realize the absurdity of trying to dispense with the valuable results of the wisdom of our forefathers, but they are a snare rather than a help if we cannot follow the train of reasoning, be it conscious or unconscious, that has led to the adoption of this or that form.

There is the same scope for the employment of the critical faculty in habits of analysis in this as in the problems of the present day, and to evoke and exercise this faculty in the solution of all æsthetic problems is the principal aim of the Beaux-Arts system as practised in the atelier, whether here or abroad. Only by this means can we eliminate the illogical and empirical methods which at present exercise such a disastrous influence on design.

## The Atelier Method.

This brief explanation of the general ideas and aims that led to the establishment of the atelier in February last will assist the reader to comprehend the reasons controlling the working practice adopted.

This practice is naturally based on those of the more advanced ateliers in Paris, not because it can be expected that the standard of these can yet be reached, but because the need for this type of instruction is greatest at the present moment. The programme of the French elementary atelier is more nearly covered by our existing schools, while there is nothing that corresponds to the more advanced type. It should be understood, however, that in an organization so recent in its inception there will, in all probability, be variations in practice as experience shows them to be needful or desirable. The position of the architectural student is not the same here as abroad, and modifications have been, and will be, made to render the conditions of working as flexible as possible.

Following French precedent a subject is set at intervals of from four to six weeks, which the members of the atelier work out in sketch form *en loge* by their own unaided efforts, twelve hours on a Saturday or Sunday (at choice) being allowed for this purpose.

This sketch must be adhered to in principle throughout the subsequent development of the design, and a radical departure from it entails disqualification from the competitive standpoint; though, if the student decides that he would derive more benefit by recasting his scheme, he is at liberty to do so and will receive the same measure of advice and final criticism as the others, with the sole exception that his work is *hors de concours.*

Four or more weeks are allotted to the preparation of each complete *projet* or design, during which time no limitation is placed on the advice and assistance that may be given by the *patron, sous-patron,* and other members of the atelier, so that each may profit to the largest possible extent by the knowledge and ability of his fellow-workers.

At the conclusion of the time set for a *projet* all the designs submitted are judged and marks awarded by the jury appointed for this purpose, the adjudicators paying careful attention to the original sketch in conjunction with the final design. After each adjudication one of the jury gives a brief criticism of the work submitted.

In addition to this regular programme subjects are set for twelve-hour studies not intended to be carried further, and these are also dealt with and criticised by the jury in the same manner as the fully-rendered designs. Every member is also at liberty to work out in the atelier any design in which he may be interested, and is in no way restricted to the subjects set by the *patron* or by the jury.

As far as possible the control and practice of the atelier is left in the hands of the students, who have formed a committee exercising substantially the same functions as the committee of a proprietary club.

It will thus be seen that the whole organization is framed with the intention of giving as much scope as possible for co-operative effort, so as to encourage interchange of ideas, and to exercise that critical faculty so valuable, when well directed, in developing a broad and comprehensive view of the principles underlying the art of architecture.

The Committee feel confident that those younger members of the profession who are really earnest and enthusiastic about the future of architecture will themselves make the atelier an active and vigorous institution, and that this and possibly many others on similar lines will help to revitalize architectural design, either by direct influence or by encouraging the established schools to modify their methods in the direction of a more scientific attitude towards the appreciation of æsthetic values.

It is not at present possible to decide exactly what form architectural education may ultimately take, but it is possible to point out an obvious defect, and to adopt what appears to be the most prompt and effective course towards remedying it. This is all that the Beaux-Arts Committee claim to have done.

## Opening of the Winter Session.

There has been no break in the continuity of the Atelier work since its opening last February, and it was thought that it would be interesting to mark the approach of the Winter Session with an exhibition of some of the work done by the Atelier Members and Students during the past few months.

An informal gathering was therefore held on September 17th, at the Atelier, 16, Wells Mews, Wells Street, Oxford Street, W., among those present being the Rt. Hon. Lord Saye & Sele; and Messrs. H. V. Lanchester, F.R.I.B.A.; A. R. Jemmett, F.R.I.B.A.; Arthur Davis; J. P. Chaures; R. Goulburn Lovell, A.R.I.B.A. (Honorary Secretary); Percy B. Tubbs, F.R.I.B.A.; F. E. Billerey; Leslie Wilkinson, A.R.I.B.A.; J. S. Gibson, F.R.I.B.A.; C. E. Mallows, F.R.I.B.A.; Harold Sanders, and many others.

The drawings on view comprised those executed for a recent twelve hours "Esquisse Esquisse," the subject being "The Pedestal of a Bronze Equestrian Statue," and those for two Projets "A Town Residence for a Wealthy Art Collector," and "The Principal Elevation in a Court Yard of a Royal Palace," the latter sets including the rough "Esquisses" and the finished "Rendus." There was also a large number of water colour holiday sketches of architectural subjects submitted in competition for prizes to the total value of £10.

The Patron, Mr. Arthur Davis, gave a most interesting and instructive criticism of the architectural designs, explaining the reasons in detail which led the Jury to make the various awards. He was followed by Mr. Lanchester, who dealt with the water colour sketches, bringing out the salient points to be observed or avoided, in an exceedingly useful manner.

The awards of the Jury were as follows : THE PEDESTAL OF A BRONZE EQUESTRIAN STATUE—*Mention*, L. Sylvester Sullivan, A.R.I.B.A. THE PRINCIPAL ELEVATION IN A COURT YARD OF A ROYAL PALACE—*Mention*, L. E. Carreras. A TOWN RESIDENCE FOR A WEALTHY ART COLLECTOR—*First Place*, W. C. W. Tirrell ; L. H. Bucknell, A.R.I.B.A. HOLIDAY SKETCHES—*Cash Prizes*, W. G. Newton, M.A., A.R.I.B.A. (£4); L. H. Bucknell, A.R.I.B.A. (£3) ; Wilfred Hoyle, A.R.I.B.A. (£2) ; Bryan Watson, A.R.I.B.A. (£1).

Besides the Competition drawings, there were a number of water colours, not necessarily of architectural subjects, sent for exhibition by Members of the Atelier, including a number sent by one of the Atelier's Members, in Paris, Mr. H. Bartle Cox, A.R.I.B.A.

The meeting served the useful purpose of demonstrating in a practical manner the methods adopted in the Atelier, both in regard to the way in which the Students' work is gradually developed, and also the basis upon which the Jury's awards are made. Everything points to a further development and extension of the work inaugurated by the Beaux Arts Committee.

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Our contemporary, *The Irish Builder and Engineer*, commenting on the fact that the September number of *The Journal of The Society of Architects* contains a number of articles wholly or partially culled from various building and architectural journals dealing with a number of subjects interesting to the profession, suggests that it is a pity that a volume issued by such a progressive body as The Society of Architects possesses but little individuality and thus compares so unfavourably with other professional journals.

Fair criticism is always most desirable and beneficial, and though it seems a little unusual to judge a volume by one of its twelve parts, there may be some Members of the Society who hold similar opinions, in which case they and others could assist in removing the implied reproach by more freely contributing original articles on subjects of general interest.

On the other hand, we think the Journal serves a useful purpose in (*inter alia*) focussing for the information of members, articles, or opinions from the leading professional papers, such for instance as that on professional problems in this issue, which we take from our kindly critic with due acknowledgement.

# Building Ideals in Capetown.

*The Cape Times* publishes a paper read recently before the Cape Institute of Architects, in the course of which the author (whose name is not given), says: In history we have little cause for gratulation, despite much ill-directed enthusiasm towards local manifestations of the Flemish Renaissance. In sheltered nooks where blazing sunlight throws through trees dappled shadows on a whitened wall, our Cape Dutch architecture makes its minor appeal in the mass of homestead, and the detail of "voorkamer" pergola, door, window and moulding, but we have nothing in the grand manner and nothing ravishing in its appeal to the sense of beauty, while anything great or awe-inspiring is beyond the pale of hope and of the limiting environment in which these homely conceptions were shaped. There is no frank acceptance of prevailing climatic conditions. The forms, transplanted from the grey light of Flanders, where they are now clothed in the mellow tones of ancient brick, revel in half tones and look strangely out of place. The glamour of many coats of whitewash, gaining with every generation fresh beauties of pale colouration as ammonia and sunlight are added, soon palls. The critical faculty is aroused, and we see how vain was the attempt to transplant the quaintnesses of the homely Northern land into the brightness of our Southern air. We look for strong shadows, and find them not, for strong building in our fierce rains and wind and sun, and it does not exist. We find instead half tones, half doors, half windows, half shutters, and half-heartedness; for the work is the work of slaves. Yet there is much to learn from examples of the style of building under consideration, by reason of the one concession their creators made to local circumstances, namely, their acceptance of local materials.

We have here rocks, igneous and aqueous, fitted for all uses. Do not regret York and Collyweston, but use Cape Point and Fishhoek stone slabs for pavements and roofs. Do not lament Aberdeen and Peterhead, but go to the Kloof. If you want colour use the rough hillside rocks stained by iron into infinite variety.

We have abundance of clay suitable for bricks, the finer varieties of which can be made into tiles and pottery. It has been done. Kaolin in abundance will provide you with Keramics and china. Of mortar it is hardly necessary to speak. Some have said that the secret of our fine old flat roofs has passed from among men. This is not so. Go to Blaauwberg, and you will find roofs almost flat composed of fine shell lime burned on the spot which is used to cover blue stone slabs and found to produce a sound and watertight roof. These were constructed within the last few years. Of lime in its most precious form, marble, it is true we have nothing. We shall probably not feel its lack very much. In vegetation we have reed, spear and palmetto grasses for thatching and occasional upholstery uses, and if timber is lacking in our immediate locality, there is plenty in the country waiting for industry and a market.

## INSPIRATION FROM NATURE.

Any attempt to reckon all our resources in Nature must be futile. Our resources and the inspirations that may be derived from Nature are endless. Let me, however, by contrast with a recent piece of professional history suggest our wealth in this respect.

Quite lately a brilliant but erratic architectural designer from overseas was asked to sketch for a handsome fee a gallery for a mining camp. Proceeding to the spot where it was proposed to erect the gallery the artist evolved his ideas, and the designs were published in due course. The public and our profession did not understand or appreciate the work. The source of the plan ideas was easily discoverable in the plan of one of the stately homes of England. The elevational aspirations were more cunningly hidden. I knew and appreciated the work of the designer and the setting of the design. After prolonged study of the work I gave it up in despair until I met a mutual acquaintance, who assured me that the artist had returned to Europe in a state of hysteric delight with the grand outlines of the mining " dumps," which he described as " finer in outline than the pyramids of Memphis." However this may be, it is certain that the artist in question originated a more than passable design which faithfully pourtrays a general impression of the combined outlines of headgear and the top and sides of a " dump."

The artist in question is worthy for such a conception to rank with the minor poets. You and I would be worthy to rank with major ones if, turning our attention to the glorious outlines of a bounteous nature manifested around us, we gave equally able interpretations of what our eyes had seen.

I have indicated a few ways in which we might gain power wherewith to meet the needs of our large and more or less simple life.

There are many more that might be indicated, and much more might be said of the wealth that backs us. Are you capable of making the utmost of such opportunities as we have ? Am I ? I submit, gentlemen, that we are not. I do not doubt that we have a profound knowledge of the orders and their application in design, and are ready to do battle in their honour. This is no place to begin war in full pomp and circumstances between " Orders " and " Crafts " (to state the common struggle in a simple way), but I submit for your consideration a personal idea, that the crafts, under the circumstances I have endeavoured to outline in our history resources and social setting, are easy winners from the start. If the work of the present and the future is to be instinct with vitality we shall have to forget that we possess many of the mental goods we now display with such poor results in our architectural shop windows. The measure of the craftsman's power to execute is the measure of all building success. The architect must therefore be what his title implies—the master craftsman, or his very existence is a menace to such success as is possible. Perchance our possibilities are small now, but through our efforts and our sympathy with co-operating craftsmen, they may grow. We live in days when educational authorities with insight call aloud for vocational training. You and I want this vocational training badly, not the sort that teaches us the value of paper, pencil and detail, but that which imbues us with what Professor Lethaby has called "The spirit of the architecture of adventure." All things are possible to us, if we recognize that the path of progress becomes known to those who reason from the known to the unknown but not unknowable.

### Fashioning Ideals.

If our thoughts be grounded upon greed of gain we have mistaken our vocation. Architecture is the worst paid of the professions, and any man who makes it a financial success would make a greater in other walks of life. If, however, we covet to do well in other and better ways I venture to suggest that upon such or similar weighing of our resources, responsibilities, and opportunities as I have here briefly and somewhat discursively outlined, we may fashion ideals, and grow with their growth into a state much other and much better than that wherein we now find ourselves.

It is almost impossible to imagine anything worse than the present state of affairs. Let us make a detailed survey of a single feature common to all buildings, and we will become convinced that this is so. Let us look at the roof. Every one of us will I suppose admit without hesitation or reservation that the timber contained in it is bad, and the way the material is framed up worse. In the majority of cases the roof covering is worse than either, both as to material and labour. It is impossible to look upon temporary coverings such as iron, shingles and most of the patent light roofing materials on the market with any degree of allowance. Though greatly in favour of thatch I realize the danger involved in its use. These can be to a great extent overcome, but the good thatchers are all dead. That is a difficulty we do not appear able to surmount. Lead is a very expensive roofing material, and a very ugly one, owing to the fact that modern roofing lead has had all the silver extracted. Though used far too thin, which always causes trouble, it is usually well laid. The same remarks apply to copper, saving that it is as beautiful as lead is ugly. Good blue slates are rare in Europe, and have not been imported. Those imported are far too thin, and are very badly laid. Stone "slates" have not as yet been used. If the colour is good, failure in this material is unlikely. We have the material in great abundance. A few good roofs of green Westmoreland slates have been seen.

The tiles and the tiling seen on most roofs could hardly be worse.

Flat roofs of lime already referred to have gone out of fashion. They are well suited to this country. Flat roofs in cement are not.

# A Professional Problem.*

The rapid recruiting of the architectural profession from the ranks of the middle classes, where capital is often lamentably scarce, must occasion some alarm to those architects who have regard for the future of their calling and who furthermore can comprehend the difficulties which face the tyro in his earlier struggles for recognition. That this enormous accession will tend to increase, when the various "schools" throughout the kingdom have fully developed, is perfectly certain. It is, therefore, worth while considering for a moment what prospects lie before a large number of these architectural aspirants, and what assistance is afforded them by the present policy of the profession generally.

There are at present, roughly speaking, three opportunities of living available to those who are emerging from the educational stage, viz., private practice, public appointment, and the dreary round of the draughtsman. The position of the latter is as a rule, simply pitiable, and may be referred to later.

The chief aim of every student is naturally to enter into private practice, in which he will be his own master, and establish himself by his own exertions, untrammelled by the idiosyncrasies of superiors. The goal is so alluring that often on the first occasion that offers, after an all too brief term as an assistant, the brass plate is affixed to the door, and the young architect, in the loneliness of his office, has ample opportunity to consider how the whole polity of the profession appears framed to his utter extinction. He has, in all probability, joined some professional society, by the rules of which he is precluded from charging less than a prescribed minimum fee, a most desirable regulation were it not that those who are content to remain free lances can, and not infrequently do, undercut him. It is true that the lost clients generally obtain the value they deserve, but it is poor consolation to a young practitioner who has missed a commission to witness, or even to gloat over, the premature deterioration of the predatory person's handiwork. In architecture, alone of all the skilled professions, will he find such brigandage permitted to his own and to the public evil, while a remedial measure of legislation is being listlessly considered at one period, or viciously fought over at another. The young architect will find still greater cause of complaint in the treatment meted out to him by his senior and more experienced colleagues, for while he is bound by a minimum fee, the latter, with a few notable exceptions, adopt the same fee as a maximum. If this uniform charge be readily adhered to by all grades of the profession, by the man with years of clever and attractive work behind him, and by the budding architect, it is quite natural that clients will select a senior, even for comparatively unimportant work, rather than incur the same expense and possible risk of failure by employing a junior. The

*From *The Irish Builder and Engineer.*

suburban doctor would stand but little chance if the skilled specialists of Merrion Square charged a guinea for three visits; young barristers would in all probability remain briefless were the services of famous advocates available at the same fee. We are aware that recent proposals have been made for a graduated charge amongst the architectural profession, which, if adopted, might assist young men of merit to firmly plant their feet on the now almost inaccessible ladder; but non-registration again presents a difficulty, as the first effect of raising fees would be the wider employment of the free-booter. Here then we have two evils, the want of registration and the uniform fee, in some ways distinct, in others related, which combine to throttle the energies and the hopes of the ordinary aspirant. In Germany the difficulty has been overcome, and fees above and below the present recognized British figure are charged; possibility of work is therefore more open to the junior, while as he advances in knowledge and honour in his profession, his experience, wisdom and position are properly recognized. It does not seem impossible, if a less selfish and a more energetic spirit arose or were infused into professional politics, that some such step could be taken here, but the signs of such awakening are by no means encouraging. Meanwhile the young architect, with alternating hope and despair, must endeavour to fight his grim battle, resisting many obvious temptations to ease the strain at the expense of his honour, or, defeated in his efforts, must join the horde of over-worked, ill-paid assistants, many of whom earn less than a skilled tradesman. Ambitions limited to an income of two or three guineas a week; the almost certain prospect of disemployment in late middle age—scarcely a fitting reward for hard study and heavy expenditure in premium, tuition, and maintenance during the long years of pupilage or college training.

It is scarcely surprising, therefore, that so many young architects turn their attention to the avenue in which some comfort in life may be attained with the exercise of ordinary zeal, ability and intelligence, such as are opened up in the various municipal and government services. The posts so offered to the architect are few, in many instances they are ill paid, having regard to the responsibility of the work involved, but they do carry with them a certain freedom from financial worry and the crushing conditions of modern practice. The higher posts afford opportunities for design and the exercise of architectural skill, and are consequently a source of encouragement to an architect who loves his work. Here, again, however, we find the controlling element in the profession busily engaged closing up the few loop-holes left for the young architect's self-advancement. One would think that the proper policy would be to assist these officials, to see that the standard of qualification is improved and not lowered, to rivet public attention on cases where architectural work was being carried out by those who are not professionally qualified, and thus generally improve the public service in so far as it affects those who own allegiance to the architectural societies. What do we find? A general depreciation, to be inferred if not precisely stated, of professional men who hold public positions, an expressed desire that public buildings should be designed by private architects. Were this policy determined by a solicitude for the younger men it might not be so open to criticism. But it is the seniors who would in most cases undoubtedly benefit either by direct commission or by limited competition, while many of the present posts would be extinguished. Whether the public would benefit is not germane to our argument and on this subject we reserve our opinion. We mention the policy as indicative of the narrow views which are so clearly held and expressed by those who so largely have the future of the profession in their present keeping.

It may fairly be said, by those who hold that architecture is an art, that the chief guerdon of the profession is not one of fees. With this view we fully concur, and in this survey of the position of a large number, we might safely say the majority, of the profession, it is not towards emoluments alone that we look. But unless opportunities are given the struggling architect, unless his more fortunate brethren allow him elbow room, in nine cases out of ten he will become a failure, relative or complete, and his own hopeless condition will be reflected in the work he does and on the people with whom he comes in contact. He is a devitalizing element in a profession, already weak where it should be most strong. In his excellent book *To-day and To-morrow*, Viscount Esher wrote: "Every profession is, in a sense, self-supporting. The character and standard of capacity in every profession depend upon the profession itself." If architecture and its devotees are neglected by the public, if the engineer is looming larger and larger on the horizon, if young architects are to be directly or indirectly hindered from opportunities of honourable practice, the results from a national, public and professional point of view will be, in great measure, due to the profession's own want of self-support in the broader, and not in the narrower sense.

## Index and Binding Cases.

The Index to Volume VI. is sent to members with this issue. Binding Cases can be obtained from the Secretary at a cost of Three Shillings.

# Reviews.

*Portland Cement Its Manufacture, Testing and Use.* By D. B. Butler. Third Edition. Revised and Enlarged, 135 Illustrations, including 17 Plates, 8vo., pp. 458. London: E. & F. N. Spon, 1913. Price 16*s*.

This work, which has been a deservedly favorite treatise from its first appearance, has been revised from time to time to keep pace with the rapid strides made in the cement industry and now presents a complete summary of the manufacture, characteristics, and tests of Portland cement, upon the improvement of which the best scientific abilities of the age have been strenuously occupied for the last fifteen or twenty years. Invented in 1824 by a Leeds bricklayer, no one could have foreseen at that time the extensive use that would one day be made of this material. It has rendered possible the construction of gigantic buildings at a moderate cost, fire-proof, earthquake-proof, and time-proof. In fact, their strength and durability increase with age, and the only regret that one hears mentioned in connection with the new style of building is that it it is so difficult to destroy when alterations are desired. The first chapter of the book before us is historical, the total quantity of cement manufactured is not stated, but it may be inferred to be enormous from the fact that the quantity exported in the last six years has averaged 676,400 tons per annum, while the quantity imported from Belgium has decreased from 328,218 tons in 1902, to an average of about 86,250 tons per annum during the last four years. Chapter II. deals with the raw materials, the principal constituents of the cement being approximately lime 60 to 64 per cent., silica 20 to 24 per cent., alumina 6 to 10 per cent., and iron oxide 3 to 5 per cent.; or to put it more roughly 60 per cent. of chalk and 40 per cent. of lime. The manufacture of Portland cement consists of three distinct operations (1) the intimate blending or mechanical mixing of the raw materials; (2) the conversion of the mechanically mixed raw material into the requisite chemical compounds by calcination; (3) the pulverization of the calcined product, to enable it to combine with water and thereby set and harden. In Chapter III., the wet process of manufacture, which is the ordinary method, is fully described, followed in the next Chapter by an equally full description of the construction and method of using the kilns for calcining the raw material. The dry mills for reducing the calcined product to an impalpable powder, and the construction of the warehouses for storing the cement are then described. In Chapter VI., the dry process of manufacture is explained, this process being adopted where the physical properties of one or both of the raw materials to be used, are of such a hard nature that they cannot be mechanically mixed and blended in the wash-mills with water, and, as the name suggests, have to be ground and mixed in a dry state. The next section deals with the testing of Portland cement. This covers nine chapters, and the reputation of the author is sufficient guarantee that it is thoroughly well done. The proper testing of cement is of the utmost importance and requires a high degree of technical skill. No architect would dream of testing his own cement, unless he were particularly ignorant of the knowledge required. A careful man would for the smallest job have a guarantee with the cement that it was in accordance with the British Standard Specification, while on a job of any magnitude he would have periodical tests made by an expert. The next section, which is a comparatively short one treats upon the uses of Portland cement, chiefly with a view to pointing out some of the chief causes which give rise to unsatisfactory work. Among other things, the imperfections of coke breeze as an aggregate is pointed out and proved by tests; architects should therefore be upon their guard in the use of this material, which is unfortunately rather a favorite one with them owing to some experiments that were recorded upon its fire-resisting qualities. Appendices give some useful memoranda, analyses of raw materials, a copy of the British Standard Specification followed by the German, French, and United States Government Specifications.

*Drainage and Sanitation. A practical exposition of the conditions vital to healthy buildings, their surroundings and construction, their ventilation, heating, lighting, water and waste services.* By E. H. Blake, Fellow and Gold Medallist of the Surveyors' Institution, with Special Sanitary Science Diploma. Containing upwards of 500 pages, with 379 Illustrations specially drawn by the author. Large 8vo, cloth gilt. London: B. T. Batsford, 1913. Price, 10*s.* net.

This book is a work for which in the early eighties we would gladly have paid a good sum, but our experience had to be acquired by a series of experiments attended with varying degrees of success and the reverse. It is to be hoped that the rising generation of students fully appreciate the advantage they possess over their seniors in having access to valuable text books like the volume in front of us.

The author is nothing if not thorough, and devotes some 500 pages with nearly 300 sections and plans, dealing with the many and complex subjects coming under the head of sanitary science. The volume is therefore most comprehensive in character.

It is scarcely possible for the average architect, in the midst of his many studies to become an expert in every branch of the subjects mentioned in this work, but as a general knowledge of sanitary science is indispensable to him, the publication of this particular volume will be welcomed by many. To the student we can cordially recommend it as a work which he cannot do without; to the young architect we feel sure it will prove of considerable value, while even the most experienced will find it a very useful work of reference.

The chapters are methodically arranged and the opening pages contain much interesting matter, dealing (*inter alia*) with ground air and levels of ground saturation, subjects which do not always receive the attention they deserve. Protection from dampness in buildings follows in natural sequence, with much valuable advice as to basement areas and air space under floors.

Sanitary fittings with the advantages they should possess are discussed, and the perfect fitting and its qualifications set forth, though the author avoides specifying any particular maker, leaving the student to make his own selection.

Drains and sewers are dealt with in an able manner, points of importance being duly emphasized, and the treatment of sewage fully described and the various systems discussed in detail, though naturally on this vexed question where a satisfactory solution so much depends on levels, soils, etc., the author steers clear of dogmatizing.

Much valuable advice is given with regard to surveys and reports, and a useful feature is a model list of recommendations which should be of considerable use to those whose practical experience is only just beginning.

In the advice which the author gives as to a counsel of perfection we cannot refrain from quoting two paragraphs :—On page 39 he says, " I well appreciate that the foregoing notes may be termed counsels of perfection, *but that is as it should be in all sanitary matters.* The principles laid down should be followed as nearly as circumstances will permit under the conditions of each case, economical and otherwise."

On page 447, he points out that " The importance of drawing up the report after the fullest consideration of all the circumstances, economic and otherwise, must always be borne in mind, the conditions under which sanitary surveys are made being so very diverse. As already pointed out, one is often justified in making very moderate recommendations which will lead to the improvements being made, whereas *counsels of perfection might lead to nothing being done at all.*"

We prefer to follow Mr. Blake in the former of the two paragraphs, as we consider that a qualified expert on any scientific subject should have the courage of his opinions, and no matter what modifications the client may be ready to accept, the opinion of the professional adviser should be given in a manner both comprehensive and emphatic. Sooner or later reason is listened to and proper steps are taken with the result that one more property is put into satisfactory order, whereas the policy of patch very often ends in disaster to the occupant and discredit to the professional adviser.

The thirty-six pages of legal notes contained in the last chapter contain so much information of importance that this subject alone should justify the inclusion of the volume in every architect's library, as not only are the Acts of Parliament recorded, but legal decisions on many disputed points are clearly and succinctly given.

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# Correspondence.

## To the Editor of "The Journal of The Society of Architects."

### The £150 Cottage.

Sir,—My recent article being a suggestion for the use of a comparatively new material (reinforced bricks), and not an instance of an erected building, has naturally elicited criticism.

Some of Mr. Pugh-Jones' remarks are not in the best of taste, and both he and Mr. Windsor appear to have misread the particulars and plan in certain details.

The quoins are not splayed at angles, and to set back inside would obviously increase the cost. I cannot agree with Mr. Windsor's statement *re* dimensions and thickness of walls.

The single stack may be expensive but it is a necessary feature of this design, as are the sand-faced bricks, while the brick jamb to the gas stove is essential to form a flue. The chimney breasts would be built hollow to minimize the risk referred to, and the carry over would not necessarily have the effect suggested. The bedroom fireplaces are not likely to be used much except for ventilation, and they leave the rest of the wall-surface free for furniture, etc. The landing space could only be utilized in the rooms, if at all, by remodelling the whole design. The area of the landing window is sufficient for its purpose, and that portion of the divided window in the bedroom is essential to secure a glass area of $\frac{1}{10}$th of the floor space. The kitchen sink could easily be placed in any other position.

The drainage would be included in the cost if within 100 ft. of a public sewer.

The wood floor specified is as good, and probably better than the usual method, and the Portland cement plastering to the internal walls is an integral part of the construction, and if finished with a fine floated face, saves the cost of ordinary plastering.

Gas is not included, as the Company here " pipe " the houses.

There should be no difficulty in getting the plan approved in the face of the Local Government Board's request to Local Authorities to consider the revision of their bye-laws, so as to admit of the use of new forms of construction and material such as is here suggested.

The walls are $6\frac{1}{2}$ in. with $1\frac{1}{4}$ in. cavity, surely as permissable as thin solid concrete walls. The w.c. door is in an outside wall.

There is nothing new in reinforced walls, but I gather that very few architects have used reinforced brickwork of the type proposed in this instance.

39, Coronation Street, Aberkenfig,
*September 15th*, 1913.

Frank H. Heaven, A.R.I.B.A., P.A.S.I.,

# Mainly about Members.

We regret to announce the death on August 28th, of MR. WILLIAM JOHN OLIVER, from pneumonia, following typhoid fever. The late member was articled to Mr. Fleeming, of Wolverhampton, and commenced practice in that town eighteen years ago. He joined the Society in 1899, and at the time of his death was its local Honorary Secretary, and also President of the Wolverhampton and District Architects' Association. He took an active interest in professional matters, and was a keen supporter of the Society's registration propaganda. He was well known locally as a sidesman of St. Jude's Church, a prominent Freemason, and also in amateur musical and dramatic circles. His death at the comparatively early age of 45 will be regretted by all who knew him, and their sympathy will be extended to his widow and two children.

The Cannock Board of Guardians have appointed MR. ARTHUR WORRALL, of Queen's Chambers, North Street, Wolverhampton, as their architect.

MR. J. LLEWELLIN SMITH, of Aberdare, one of The Society's Local Hon. Secretaries, has been unanimously elected President of the South Wales Institute of Architects.

A new theatre and ballroom have been erected at the Smedley Hydro, Birkdale, from the designs of MR. R. HERMON CROOK, M.S.A., of Bolton. The room has an entrance at each end, so that it is easily cleared. The chairs when not in use are stored under the stage, and are easily accessible.

The Pontefract Board of Guardians recently invited architects practising in the area of the union to submit scaled designs for a new nurses' home. After a unanimous decision it was found, on opening the envelope, that the successful competitors were Messrs. Garside & PENNINGTON, architects, Pontefract and Castleford. The building provides accommodation for twelve nurses. The architects have received instructions to proceed at once.

The partnership existing for the past seven years between MR. NOEL D. SHEFFIELD, M.S.A., and Mr. Frank H. Chown has been dissolved by mutual and friendly consent. Mr. Sheffield has been taken into partnership with Messrs. Stock, Page & Stock, of 9, Denman Street, London Bridge, S.E., who are an old established and well known firm. They act as architects and surveyors to the Worshipful Company of Haberdashers, and for other Charities, besides holding several public appointments.

## Advertisements in the Journal.

Members are reminded that they can considerably enhance the value of the *Journal* as a source of revenue to the Society, by mentioning the publication in communicating with the firms whose advertisement appears therein. By doing so the members make the *Journal* known as a useful medium between the producer and the consumer.

## Nominations for Officers and Council, 1913-14.

The following is the House List at the time of going to press. If any other nominations are received before October 1st, the names will be incorporated in the Ballot Paper, which will be distributed early in October. The Scrutineers' Report will be made at the Special General Meeting on October 16th.

*President:* Percy B. Tubbs, F.R.I.B.A., London. *Vice-Presidents:* R. Goulburn Lovell, A.R.I.B.A., Eastbourne; E. C. P. Monson, F.R.I.B.A., F.S.I., London. *Honorary Secretary:* Col. F. S. Leslie, R.E. (ret.), Woolwich. *Honorary Treasurer:* Chas. E. Jackson. *Honorary Librarian:* Henry Adams, M.INST.C.E., London. *Past Presidents:* George E. Bond, J.P., Rochester; Ed. J. Hamilton, Brighton. *Councillors:* P. M. Beaumont, A.M.INST.C.E., Maldon; James A. Bowden, London; Henry A. Cooper, Kettering; R. Cecil Davies, Chester; Geo. E. Dickens-Lewis, Shrewsbury; Harry Gill, Nottingham; Gilbert A. Harrison, Oxford; R. A. Jack, London; Herbert W. Matthews, London; Wm. H. May, Plymouth; George H. Paine, London; E. J. Partridge, F.S.I., Richmond; J. Herbert Pearson, London; Edwin J. Sadgrove, F.R.I.B.A., London; Chas. E. Salmon, Reigate; A. Alban H. Scott, M.R.SAN.INST., London; Noel D. Sheffield, London; Alfred J. Taylor, Bath; B. R. Tucker, M.R.SAN.INST., London; Thos. Wallis, London.

## Special General Meeting.

A Special General Meeting of The Society of Architects will be held at 28, Bedford Square, London, W.C., on Thursday, October 16th, at 8 p.m.

### Agenda :—

1. Minutes.
2. To receive the Scrutineers' Report on the ballot for Officers and Council, 1913-14.
3. Nominations and Announcements.
4. Paper on "Church Plate." By Mr. Christopher A. Markham, F.S.A.

JS

THE
# Journal
OF
# The Society of Architects

FOUNDED 1884; INCORPORATED 1893.

Including Transactions and Architectural Notes.

OCTOBER, 1913.

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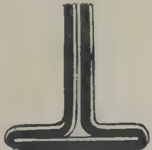

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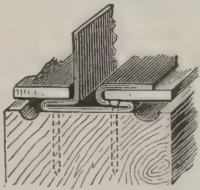

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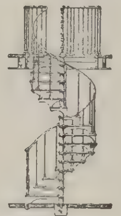

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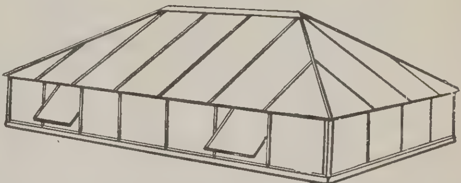

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Syllabus on application to the Secretary, at 28, Bedford Square, W.C.

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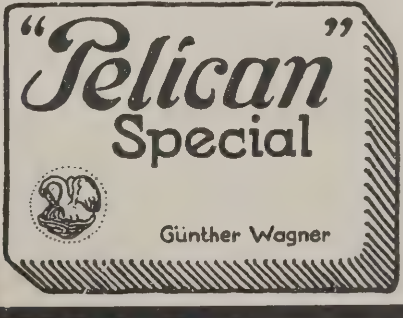

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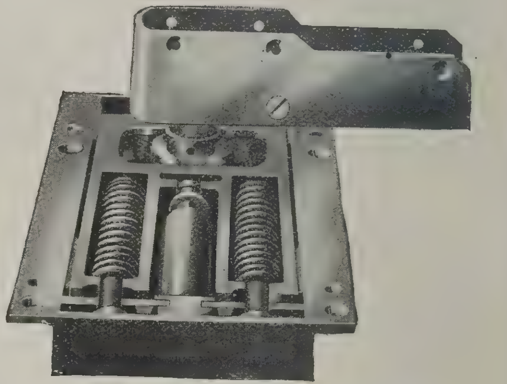

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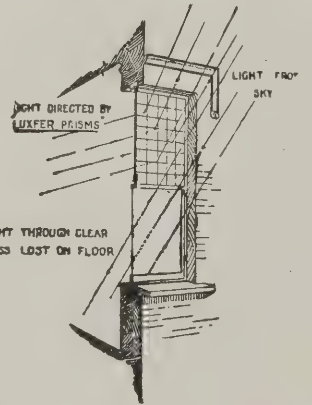

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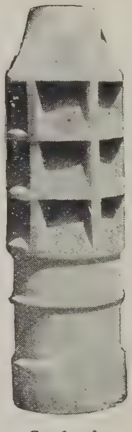

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